# SCREEN BOOK

BETTE DAVIS

Jean Harlow's **Double Life** 

MAKE YOUR CHILD A MOVIE STAR

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MAKE YOUR CHILD A MOVIE STAR

DECEMBER, 1935

# SCREEN BOOK

Vol. XV No. 5

The News Magazine

CARL A. SCHROEDER, Editor

#### of the Movies

DOUGLAS LURTON, Supervising Editor

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STAR OF THE MONTH—Clever, brilliant and beautiful, Jean Harlow is tops with the public and tops in Hollywood, where she is considered one of the most popular of all stars. China Seas is her current picture; Riff Raff is now in production. To Jean, one of Mr. Winchell's orchids!

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ROCHELLE HUDSON had to learn to use a genuine machine gun for her rôle in Snatched, the plot of which requires her to shoot with the rapid-fire gat. In the picture she is neither a "gangster's moll" nor a "lady in red." What she is you won't find out until you see the

IT IS too bad that columnists can't get together on the Ginger Rogers-Lew Ayres situation, if there is one. One scribbler has it that Ginger and Lew are as far apart as the poles. Another predicts a blessed event.

A PARAMOUNT executive recently received a letter from France which indicated that Maurice Chevalier is far from well due to a trouble with chest wounds received in action during the war. Chevalier has been haunted by the fear that pieces of shrapnel he still carries in his body may some day prove fatal.

PECULIAR are the ways of womankind. Take, for example, the case of Katherine DeMille, the beautiful, exotic daughter of the famous director. An adopted daughter, she recently announced that she would change her name to Katherine Lester. Now it is whispered about Hollywood that shortly before she changes her name to Lester she will again change it to Mrs. Erik Rhodes. Rhodes, you will recall, plays those confused foreigner roles in the Rogers-Astaire pictures.

JOE E. BROWN tells an amusing story about the actor with a terrific inferiority complex. The thespian was brought to a Hollywood hospital to view his first born son. Asked by the nurse if he was proud of the child, the actor replied, "I certainly am. Maybe he'll grow up to be Vice President some day."

JACK OAKIE is master of the "retort discourteous." Recently he attended a party at which Monroe Owsley donned a waiter's outfit and served several tables where sat his famous movie favorites. When informed of what Owsley had done without detection, Oakie muttered: "What's so strange about Owsley being mistaken for a waiter?"

MANY weeks ago Minsky's Burlesque invaded Hollywood with considerable success. Stars and directors turned out en masse to witness the spicy entertainment, and press agents outdid themselves in singing praises of the many beautiful, scantily clad ladies of the ensemble. However, not one member of the company received a bid from the studios until the other day when

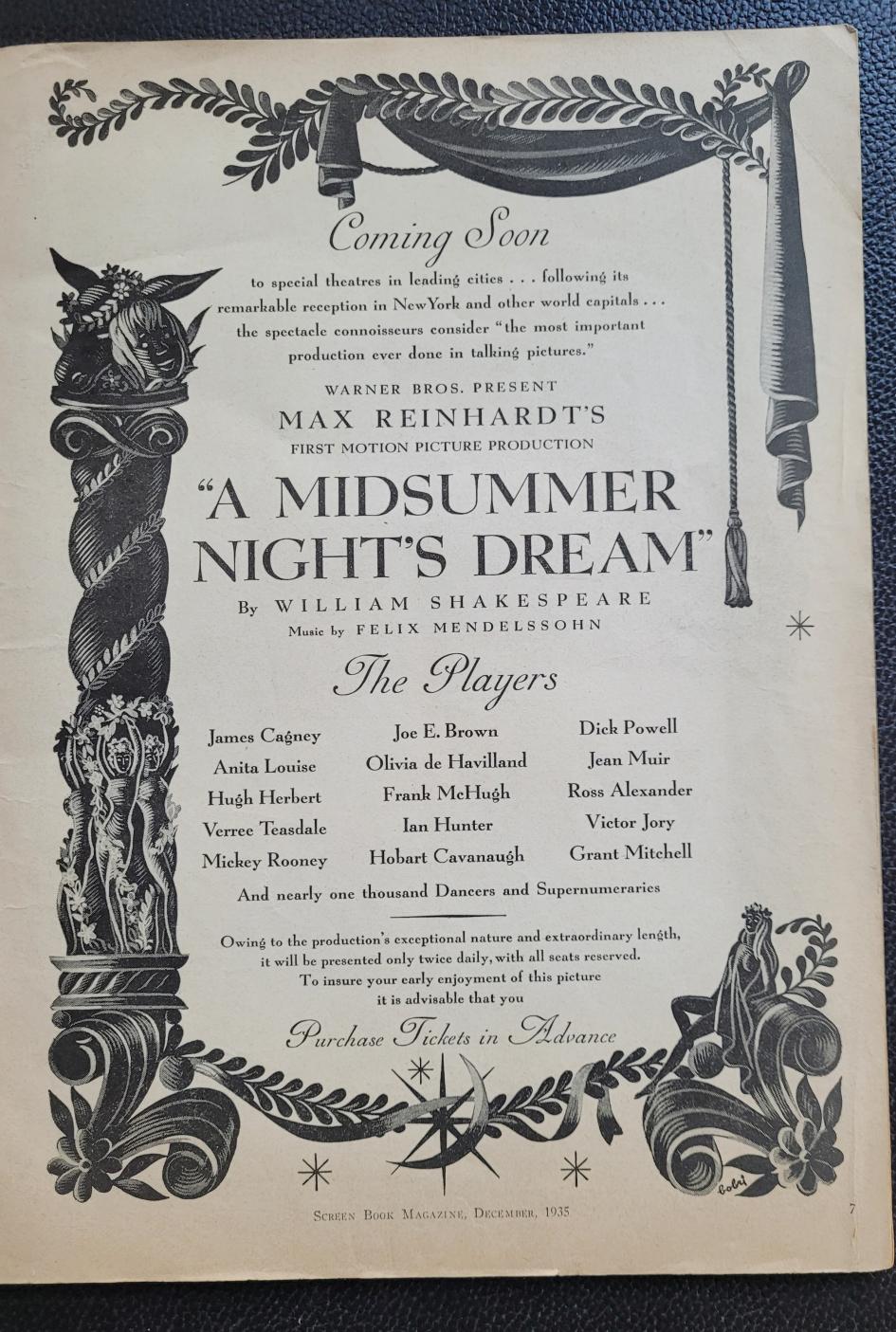
Helen Howard, one of the principals, received a call from 20th Century-Fox. Miss Howard, you will be interested to learn, was the only girl in the cast who wore plenty of clothes.

DIRECTOR Edward H. Griffith has this to say: "To me an actor ad libbing dialogue is like a brick layer tinkering with the plans of an architect." This general observation, however, does not refer to the late Will Rogers, who had the trick of ad libbing many lines, with the happy result that he considerably improved on the original and frequently pulled weak situations through by unexpectedly throwing out the laugh line.

JOAN CRAWFORD and Franchot Tone will probably be married by the time you read this, and when they say "I do," a very considerable amount of lucre will change hands along the boulevard. Hollywood has been betting pro and con for at least a year.

Although they're not making any formal announcements, we have it on creditable authority that Franchot has bought the ring and that they plan to marry in New York sometime during October. Franchot makes no secret of the fact that they would have been Mr. and Mrs. long ago had his argu-

[Continued on page 16]





RIZES with a total value of \$1500 will soon be distributed among many SCREEN BOOK readers. This is your chance to win a grand Christmas gift! The contest requirements are simple. Even if you did not enter The Top Hat Contest previously announced, you may still have four chances to win a valuable prize! After seeing The Last Days of Pompeii, that sensational RKO-Radio Pictures screen classic, write a letter of not more than one hundred words telling which member of the cast in your opinion gave the best performance. There is Preston Foster as The Blacksmith, John Wood as the brave son of Marcus, Alan Hale as the ex-convict and Basil Rathbone as Pontius Pilate, as well as many other fine performers.

prize easily!

Write your letter in simple language, expressing your own opinions frankly. Literary ability is not necessary as letters are judged solely on originality and the thought expressed. Your letter on The Last Days of Pompeii will have two chances to win-one of the prizes announced at the top of page 10, or one of

#### Special Notice

The Three Musketeers Contest which was due to close on November 10th will have its closing date extended to December 10th. Due to unavoidable delay in production of the picture and subsequent postponement of its release, The Three Musketeers could not be viewed by the majority of contestants until after the closing date of the contest. Now, however, everyone will have a chance to see the picture and mail his or a chance to see the picture and mail his or her entry before December 10th. Simply her entry before December 10th. Simply write a letter of not more than one hundred words on the subject, "Who Gives the Best Performance in The Three Musketeers?" and mail your entry to The Three Musketeers Contest, SCREEN BOOK, 1501 Broadway, New York City.

Remember, by sending your entry for he Musketeers Contest as well as the Last Days of Pompeii Contest, you will have an additional chance to win one of the many grand prizes illustrated and described on page 56.

scribed on page 56.

WINNERS IN THE POPULAR TOP HAT CONTEST WILL BE ANNOUNCED IN THE JANUARY ISSUE OF SCREEN BOOK. WINNERS IN THE TWO PICTURE CONTESTS IN WHICH YOU STILL MAY COMPETE WILL BE ANNOUNCED IN THE FEBRUARY AND MARCH ISSUES. HAVE YOU MAILED YOUR ENTRY?

the many beautiful grand prizes announced on page 56.

To increase your chances of winning to four, you need only enter The Three Musketeers Contest which closes on De cember 10th. Your letter telling which performance you like best in this picture will compete for the grand prizes and the following awards offered in this individual contest:

First Prize-Margot Grahame's expensive \$25.00 purse with your own Monocraft initials attached. Ideal as a gift to a friend, and an accessory any girl would be proud to own.

Second Prize-Heather Angel's beautiful \$15.00 Helena Rubinstein compact.

Third Prize-Rosamond Pinchot's lovely \$10.00 dressing table powder

Fourth to fifteenth prizes-Autographed copies of Alexander Dumas' famous book, The Three Musketeers, with signatures of the leading members of the cast. These copies have an

[Continued on page 10]





I don't consider three minutes of my time a very high price to pay for banishing headaches and the tired feeling that come from constipation. Particularly when during those three minutes\* you simply chew a delicious gum like FEEN-A-MINT. Of course, if you aren't willing to spend three minutes, harsh "allat-once" cathartics will have to do. But what a difference chewing makes! With FEEN-A-MINT there are no cramps, no griping, no bad after-effects! Try the three-minute way yourself. Only 15c and 25c for a large supply.

ATTENTION, MOTHERS-FEEN-A-MINT is ideal for everybody, and how children love it!



\$1500 Contest!

[Continued from bage 8]

estimated value of \$5.00 each, and as collector's books will increase in value with time. Total value of prizes-

In addition to the splendid individual prize lists for The Three Musketeers and The Last Days of Pompeii contests, there are many grand prizes for which your letters will also compete.

\$500.00 in cash will be awarded to major winners of Grand Prizes, but



This beautiful all-leather jacket is offered as second prize in The Last Days of Pompeii Contest. Enter today!

there are also many remarkable merchandise prizes as illustrated and described on page 56. These include a Commercial Designing or Illustrating Course given by the famous Federal Schools and valued at \$190. Also among the headline prizes is a modern Crosley Merrimac radio worth \$79.50. Other Grand Prizes include \$25.00 Max Factor Make-Up Kits, the newest Toastmaster Hospitality Trays, and a number of complete and valuable cosmetic sets manufactured by the most famous producers of beauty products. There are more than one hundred and fourteen prizes which may be won by your letter.

In preparing your contest entries, be sure to read the rules on this page carefully. Remember, your letters telling

#### WIN One Of These Valuable AWARDS!

The following are prizes to be awarded in The Last Days of Pompeii Contest. Your letter may compete for these splendid awards as well as the Grand Prizes listed on page 56.

First-Genuine fine leather traveling bag, offered by Preston Foster. Value: \$30.00.

Second - Ladies' fashionable allleather jacket selected by Basil Rathbone. Value: \$27.50.

Third-Beautiful Monocraft Initial Purse, awarded by Dorothy Wilson. Value: \$15.00.

Fourth-Handsome lady's comb and brush set presented by John Wood. Value: \$10.00.

Fifth-Valuable set of Luxor Cosmetics. Value: \$10.00. (See illustration on page 57.)

Sixth to fifteenth prizes-Helena Rubinstein compacts. Value: \$5.00 each.

Fifteenth to twenty-fifth-Each, one year's subscription to SCREEN BOOK Magazine.

TOTAL VALUE OF PRIZES: \$151.50. SEE GRAND PRIZE LIST ON PAGE 56.

who you think gives the best performances in The Three Musketeers and The Last Days of Pompeii need not be literary masterpieces. Simply write your own thoughts in simple language in pencil, pen or on the typewriter and send your entry to screen Book, 1501 Broadway, New York City.

Watch for complete announcement of the first winners in the next issue!

#### READ the RULES

HOW TO COMPETE-Each contestant will write a letter of not more than 100 words answering the question: Who Gives the Best Performance in The Last Days of Pompeii? By also sending in an entry for The Three Musketeers Contest, each contestant will have an extra chance to win.

THE PRIZES—Prizes for The Last Days of Pompeii Contest will be as listed in the announcement on this page. Grand prizes will be awarded as also announced in this issue, and will be given to prize winners selected from letters in The Top Hat Contest, The Three Musketeers Contest and The Last Days of Pompeii Contest.

CLOSING DATES—The Top Hat Contest closed on October 10th, 1935. The Three Musketeers Contest closes on December 10th, 1935. The Last Days of Pompeii Contest also closes on December 10th. Letters must be mailed before midnight of the above dates. Winners in individual contests will be announced as soon as possible fol-

SCREEN BOOK MAGAZINE, DECEMBER, 1935

lowing the closing dates. Winners of grand prizes will be announced shortly after the completion of the contest series.

WHO MAY COMPETE—These contests are open to everyone everywhere with the exception of employes of Fawcett Publications, Inc., its affiliates, and their families and relatives.

CONDITIONS—In the event of ties, duplicate prizes will be awarded. No entries will be returned, and SCREEN BOOK cannot correspond with contestants concerning individual entries.

THE JUDGES—Judges for the contests will be Radio Pictures Executives and the editor of SCREEN BOOK. The decision of the judges will be first

Mail all contest entries to Last Days of Pompeii Contest and The Three Musketeers Contest, SCREEN BOOK, 1501 Broadway, New York City-

### YOU Can Interview CHARLES BOYER!

NO OTHER actor has fired the public imagination as quickly as Charles Boyer, the dark-eyed, courtly French actor, who in the space of one short year has become one of Hollywood's most popular stars. Although much has been written about him, his complete story has never been told. Now you can have an opportunity to help interview him by asking him the intimate questions you would like answered. Simply fill out and mail the coupon appearing below. The Inquiring Reporter will personally interview Charles Boyer and include the answers to your questions in a story to be published in the February issue of SCREEN BOOK. In asking questions, remember that only those which are in good taste and do not violate studio policy can be answered. All questions must be mailed before November 25th, 1935. Turn to page 35 and read Ann Sothern's answers before you mail the coupon.

The Inquiring
Reporter,
SCREEN BOOK,
7046 Hollywood Blvd.,
Hollywood, Calif.

Please ask Charles
Boyer the following
questions, answers to
which will appear in
an early issue of
SCREEN BOOK



### You May Think It is No.1 When It Really is No.3; Or No.2 Rather than No.4

The Wrong Shade of Face Powder Will Make You Look Years Older Than You Really Are!

BY Lady Esther

Are you using the right shade of face powder for you?

That sounds like a rather needless question, doesn't it? For there is nothing a woman selects more confidently than her color of face powder. Yet, it is an actual fact, as artists and make-up experts will tell you, that many women use altogether the wrong shade of face powder.

The shade they so fondly believe makes them look their youngest and most attractive does just the opposite and makes them look years older than they really are!

Brunettes think that because they are brunettes they should use a dark shade. Blondes think they should use a light shade. Titians think they should use something else.

#### **Choose by Trying**

The fact is, you shouldn't choose a face powder shade according to your "type" or coloring, but according to which one is the *most becoming* for you. After all, a brunette may have a very fair skin while a blonde may have a dark or olive skin or any shade between. The only way to tell, therefore, is to try all five shades which, experts agree, accommodate all colorings.

So fundamentally sound is this principle that I want you to prove it to yourself at my expense. I will therefore send you all five shades of my Lady Esther Face Powder free of charge and obligation. When you get the five shades, try all five on. Don't think that your choice must be confined to any one or two shades. As I say, try on all five. Maybe the very shade you think least suited to you is really your most becoming, your most flattering.

#### Stays on for 4 Hours

When you make the shade test of Lady Esther Face Powder, I want you to notice, too, how smooth this face powder is — how evenly it goes on and long it holds. By actual test, you will find this face powder adheres for four hours or more.

Write today for all five shades of Lady Esther Face Powder which I offer free. With the five shades of Lady Esther Face Powder I will also send you a 7-day tube of Lady Esther Face Cream. The coupon brings both the powder and cream.

(You can paste this on o		FRE
Lady Esther, 2030 Rid		
Please send me by shades of Lady Esther		
your Lady Esther Four		any suppry
	1	
Name		
Address		

### Selected TO CELEBRATE GB'S FIRST ANNIVERSARY

GB'S EIGHT \*\*\*\* STAR SPECIAL





RICHARD DIX

LESLIE BANKS





MADGE EVANS\*





C. AUBREY SMITH

BASIL SYDNEY

#### **TRANSATLANTIC** TUNNEL"

New York to London THE MOST GIGANTIC FEAT IN ALL HISTORY

#### **GB THANKS**

Walter Huston George Arliss for graciously contributing portrayals of the President of the U. S. and the Prime Minister of England . . .

Directed by MAURICE ELVEY COMING SOON



# Your Letter Page

Address all letters to The Editor, SCREEN BOOK, 1501 Broadway, New York City

#### \$15.00 Letter

#### Most Romantic Star

Y VOTE for the screen's most romantic leading man goes to Clark Gable. To women everywhere, Gable symbolizes the perfect male: sturdy, courageous, primitive to the point of brutality when aroused, yet capable of rare tenderness and devotion. He has the body of a champ and the charm of a matinee idol. Clark wears his honors modestly because his work is sincere and convincing. Appreciative, kind and courageous, he has a way of making every woman feel lovely, important and desirable. He is both a great lover and a grand pal, but above all-natural, likeable and human.-Eleanor Crosby, P. O. Box 4, Springdale, Pa.

Hundreds of letters were received in SCREEN BOOK'S search for the screen's most romantic leading man. Gable was "tops," with Fred Astaire, Franchot Tone, Dick Powell, Bing Crosby, John Boles, Charles Boyer, Robert Donat and Robert Taylor following in the order named.

#### \$10.00 Letter

#### Rogers Leaves a Void

SEEING a Will Rogers picture was a pleasant custom with our family. Soon there will be no more Will Rogers pictures, and in our home there will be an aching void, like having in the family circle an empty chair that can never again be filled. We hope Hollywood will not begin to offer us "successors" to Will. Like Valentino and Marie Dressler, there was only one Will. Don't spoil our happy memories by manufacturing a "successor," who, no doubt, would dislike his synthetic rôle as vehemently as would theater patrons.— O. C. Custer, P. O. Box 56, Xenia, Ohio.

Because it is impossible to publish the many will Rogers, we offer this simple letter, which discusses a pertinent point. Movie producers, already thinking to find an actor to fill Will's place, are certain to be disappointed.

#### \$5.00 Letter

#### The Case of Franchot Tone

RANCHOT TONE certainly rates bet-Franchor Toki, echan getting of ter parts than he has been getting of late. He is over-working the drunken play boy act. Different pictures have shown that he is capable of better vehicles, yet he is, everlastingly placed in rôles that are lowering his public's opinion of him. I am sure that with a few good pictures he would promptly become one of the screen's foremost stars.-M. Brown, 2642 Derby St., Berkeley, Calif.

#### \$1.00 Letter

#### Those Impossible Situations

HE following are several unlikely I situations by one who is tired of the same old headlines: Garbo fanning soup in a public restaurant. Gary Cooper mooing into a microphone. A photograph of any SCREEN BOOK MAGAZINE, DECEMBER, 1935. unmarried calm couple minus the caption, "the latest Hollywood romance." Shirley Temple at the Cocoanut Grove with the latest imported Latin count. Mae West as President of the Legion of Decency. Guy Kibbee in something romantic, dressed in tights. Boris Karloff unanimously voted "America's Sweetheart."—Eveline Corsey, 2144 Prospect Avenue, New York City.

#### \$1.00 Letter

#### More Movie Miracles

AM writing this for my Aunt Clarabella I who is anxious to learn where she may buy one of those pianos that play orchestra music. She has noticed the 1 in several recent movies, and likes those that sound like violins and flutes the best. And Uncle Gus would like to know what tonic those movie fellows use that helps them move around so fast. You see an actor standing in one place, and then suddenly, in about two seconds, he is on the other side of the room. Uncle Gus would certainly like a bottle of this if it isn't some secret California formula.—Phillip Vidding, 1536 8th Ave., Greeley, Colo.

#### \$1.00 Letter Hollywood Myths

ABOUT every so often the myth gets out that the stars are wilder than the worshippers of Baal, and that this baby adopting, etc., is all a blind. I'd like to spike that story once more. Some of us out here see the stars quite a bit, mostly at the fights. Al Jolson, Ruby, Mae West and Joe E. Brown are such fans that they go to nearby towns frequently to see the amateurs. They're all good fellows, ready to take a bow, tell a joke or sing a song. How many of your Broadway "hotshots" would "lower" themselves to that for a crowd that is about fifty per cent colored, Mexican or Filipino? And as for being wild! I saw Ruby Keeler light a cigarette once, but most of the time they chew gum. I've seen them at restaurants and cabarets, too. They are always the most sober in the crowd and usually go home very early. You'd walk all night trying to find a place in Hollywood to act up in after twelve or one o'clock.—G. W. Herman 356 W. Wa'nut St., Pasadena, Calif.

#### \$1.00 Letter

#### Watch That Waistline!

HE feminine stars of Hollywood maintain a rigid discipline in order to keep down their weight. When they put on a curve, it's usually a graceful one, and in the right place. But what about the men? I build myself up a beautiful case for Spencer Tracy. What happens? He puts forth an extra chin. The same thing occurs with Jimmy Dunn. My old weakness, Bill Boyd, long ago broke my heart in this manner. And it's not only chins-it's waistline. Bing Crosby, the latest of my heroes, let me

down. I don't insist on a Gary Cooper silhouette, but what about a little of the discipline the girls have to endure to keep their jobs? When it comes to fat, I'm for the single standard every time!—Ethel Turner, 2833 Sacramento St., San Francisco, Calif.

It may be very nice to have that ultra-slim appeal, but what about Rosemary Ames, who recently went to the doctors to find out what was wrong with her only to discover that she was just plain hungry as a result of too much dieting. You wouldn't want to know that your leading man was thinking about pork chops as he made love to the heroine, now would you?

#### \$1.00 Letter

#### Of An Uncommon Variety

FEW years ago Rosalind Russell was A playing in a stock company in my home town of Buffalo, New York. She made quite a name for herself out here. As her talent continued to astound us with each new performance, we natives said to ourselves, "Girl, you've got what it takes." So, you see, when we Buffalonians heard of Miss Russell's phenomenal screen success we were not surprised. She is an artist of a very uncommon variety. That is why she is destined to soar to the heights in her profession. Incidentally, it took Miss Russell to move me to my first fan letter.—Annette Gusy, 250 Brunswick Blvd., Buffalo, New York.

#### \$1.00 Letter

#### Name Changes Bewildering

W HY are stories concerning movie stars' lives so diversified? Joan Crawford has always been my favorite star, and I prided myself on knowing where and when she was born, all her early struggles and her ultimate success. I have read many times that her real name was Billie Cassin and that she changed it to Lucille Le Sueur. I read in Sonia Lee's article in September SCREEN BOOK that her real name was Lucille Le Sueur. I had never read anything about Joan's father and was interested, but now I'm bewildered. Just what is Joan's correct name?—Elsie Langston, 1221/2 Race St., Newcastle, Indiana.

A pertinent question. The official studio biography, filled out by Joan, has this data. "Born Le Sueur. When mother married again to man named Henry Cassin she became Billie Cassin. Lucille, added to Le Sueur, became her first stage name, later changed to Joan Crawford for the screen."

#### \$1.00 Letter Shall We Disagree?

THINK the custom of attempting to bolster up the star whose popularity is waning is a deplorable one. I was anxious to see little Freddie Bartholomew again, but I shall not be able to do so, because I simply won't pay the double price of having to endure both Garbo and Fredric March. Everybody loves Gene Raymond, but look what we have to swallow every time he comes to town! Ann Sothern, Barbara Stanwyck, Dolores Del Rio, etc., etc. Jean Harlow and the lovely Ginger Rogers teamed with William Powell and Francis Lederer. Now I hear that gorgeous Jeanette MacDonald is going to be sacrificed to be-dimpled Clark Gable—of all people! I guess Katharine Hepburn will be getting Nelson Eddy for a leading man next, in order to draw the cash customers. Whenever that happens, I'll be like Ezekiel in Naughty Marietta-I QUIT .- Mrs. H. Cope, Sterling City, Texas.

## Instantly You Catch Cold Do These 2 Things

For Fast Relief, Remember These Pictures



glass of water.

Three Bayer Aspirin tablets, crushed and dissolved in 1/3 glass of water as a gargle. Gargle with this mixture twice, holding your head well back to permit this medicated gargle to reach the irritated membranes of the throat.

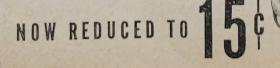
Your doctor will approve this treatment as perhaps the quickest, simplest way known to fight cold and sore throat.

The Bayer Aspirin taken internally will combat a cold almost instantly, and

ease the usual pains that accompany one. The gargle will ease sore throat in a few minutes. For it acts like a local anesthetic in relieving pain and rawness.

When you buy, though, see that you get real BAYER ASPIRIN tablets. For they dissolve almost instantly in the stomach and thus start working almost instantly. And they dissolve completely

> enough to use as a gargle. Watch out for this.





# Are your hands ROUGH as

Do your hands feel coarse? Are they rough as stucco? Do they "snag" on silk?

Why not use some rich, wide-spreading, quick-drying Italian Balm (just one drop is sufficient) and see how quickly your skin becomes soft and smooth in texture!

Italian Balm is recognized as one of the quickest-acting, most economical skin beautifiers ever invented. These two qualities—effectiveness and economy—have made it the largest selling skin protector in America.

In one of the nation's largest cities a recent Parent Teacher's Association Report, covering over 5,000 homes, revealed that Italian Balm was practically a 3 to 1 favorite—used in about 3 times as many homes as any other similar preparation.

Italian Balm is made from a secret formula, by a secret process. There is nothing like it on the world market today. Your drug and department store carry Italian Balm in 3 sizes of long-lasting bottles—35c, 60c and \$1.00—and in handy 25 cent tubes.

#### Free HANDY HOME DISPENSER

Nickel plated, 100% guaranteed Italian Balm HOME DISPENSER—attaches easily to bathroom, kitchen or laundry wall (wood or tile). Dispenses one drop when you press the plunger. Try your druggist first—ask for the Dispenser Package. If he can't supply you—then get one FREE by sending ONE 60c Italian Balm carton (and 10cto cover packing and postage), or TWO 60c cartons and NO MONEY—with your name and address—to CAMPANA, Batavia, Illinois.



Campanas

### Italían Balm

THE ORIGINAL SKIN SOFTENER

"America's Most Economical Skin Protector"

SCREEN BOOK MAGAZINE, DECEMBER, 1935

# Narrow Escape!



#### By Arthur C. Janisch

"APPARENTLY 'Tarzan' was hungry," said Charles Bickford with a grin distorted by pain as he lay in his bed in the Hollywood hospital, "and as soon as I get out of here I am going to buy him fifty pounds of raw beef"

Thus with the grit that has made him famous as a portrayer of he-man characters on the screen did Bickford laugh off his experience when he was face to face with death in the claws of an enraged lion during the filming of *East of Java* at Universal studios.

"Nobody can explain why Tarzan attacked me," Bickford continued. "Apparently he was merely reverting to his natural instincts. But I would advise anybody who has future contact with him to be constantly on his guard for Tarzan will be a killer from now on. He has tasted blood; he has enjoyed the thrill of attacking a human and from now on no human will be safe."

Tarzan, the lion, was but a cub when he was bought by Universal for use in The Big Cage, the sensational animal film in which Clyde Beatty, famous wild animal trainer, was starred. When this picture was completed Tarzan was turned over to the Los Angeles Zoological Gardens and when filming of East of Java was started he was brought back to the studio for this picture. Born in captivity, Tarzan always has been extremely docile and tractable.

the most thrilling episodes ever

to occur on a movie set

Filming of East of Java was nearing completion when Tarzan attacked Bickford. In fact, only one scene remained to be recorded on celluloid. Tarzan and Bickford had worked in many scenes together and apparently were the best of friends. The big cat followed like a pet dog at Bickford's heels everywhere on the set and shortly before the attack had kissed Bickford in a close-up. But it was a Judas kiss for but a few moments later Tarzan sprang at Bickford and if it had not been for Trainer Charles W Murphy and Director George Melford, the actor would have been torn limb from limb. They shouted a command at Tarzan and in the moment of yielding to his master's voice they got a rope around his neck and pulled him off Bick-

"Nobody can be blamed for the accident," Bickford [Continued on page 55]



-Wide World

Rumors of romance buzz around Hollywood as Al Scott, former husband of Colleen Moore, is seen escorting Janet Gaynor here and there

Romance: Joan Crawford and Franchot Tone dodging reporters around New York . . . Helen Vinson takes the vows with Fred Perry, tennis ace, in surprice wedding at Harrison, New York. . . Dick Foran and Patricia Ellis thick as molasses. . . . Kay Francis and Delmar Daves, writer, romancing. . . . Conchita Montenegro and Raoul Roulien wed and honeymooning in South America. . . . . Gladys George, popular stage favorite due soon in Hollywood, weds Leonard Penn, stage actor, in New Haven, Conn. . . . Abe Lyman buys Eleanor Powell huge engagement ring. . . . Bennett Cerf, New York book publisher, and Sylvia Sidney took the matrimonial plunge at Phoenix, Ariz., one Tuesday morning recently.

Accidents: Charles Bickford seriously injured when bitten in the neck by lion on the set of East of Java, which is not a coffee plantation story. . . . Paul Ellis breaks an arm in a fall on the set of Law of .45.

Travel: Margaret Sullavan to New York on vacation . . . ditto Walter Huston, Lilian Bond, and Anita Louise, to attend the première of A Midsummer Night's Dream. . . . Clark Gable takes a short vacation in Buenos Aires; then to New York for Lux broadcast before going back to Hollywood.

Financial: Freddie Bartholomew given big boost in pay—from \$250 weekly to \$1,250, showing just how much the studio likes him. . . Charlie Chaplin upheld in court battle over administration of \$200,000 trust fund he has set up for his sons.

New Musical: Lily Pons' new RKO film (her first) suffered from title illness just before its release. No longer is it called *Love Song. I Dream Too Much* is its new name! Upon Miss Pons' recent arrival in New York, she authorized a nickname for herself. "Call Me Toots," she told reporters.

Modern Knight: Maria Jeritza, Met. opera star, wife of Winfield Sheehan, Hollywood producer, was decorated in Vienna recently. She received the cross of the Austrian Order of Knighthood.



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E WANT YOU to try the Perfolastic Girdle and Uplift Brassiere. Test them for yourself for 10 days absolutely FREE. Then, if you have not reduced at least 3 inches around waist and hips, they will cost you nothing!

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SCREEN BOOK MAGAZINE, DECEMBER, 1935

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The Perfolastic Girdle and Brassiere knead away the fat at only those places where you want to reduce, in order to regain your youthful slimness. Beware of reducing agents that take the weight off the entire body . . . for a scrawny neck and face are as unattractive as a too-fat figure.

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## The 8th WOMAN

#### HER ADVANTAGE OVER OTHERS

Do you know a woman who is never at a disadvantage, never breaks engagements, never pleads that she is "indisposed," and whose spirits never seem to droop?

She is apt to be that eighth woman who has learned to rely on Midol.

Eight million women once suffered every month. Had difficult days when they had to save themselves, and favor themselves, or suffer pain. But a million have accepted the relief of Midol.

Are you a martyr to "regular" pain? Must you favor yourself, save yourself, on certain days of every month? Midol might change all this. Might have you playing golf. And even if it didn't make you completely comfortable you would receive a measure of relief well worth while! Midol is effective even when the pain has caught you unaware and has reached its height. It's effective for hours, so two tablets should see you through your worst day. And they do not contain any narcotic.

You'll find Midol in any drug store—usually right out on the toilet goods counter. Or, a card addressed to Midol, 170 Varick St., New York, will bring a trial box postpaid, plainly wrapped.



ALWAYS HERSELF—Nature doesn't keep the eighth woman off the links—or from other strenuous activities. Midol means freedom from the old martyrdom to "regular" pain.

#### Today's Gossip

[Continued from page 6]

ments and pleas won the day. But Joan, profoundly hurt by her divorce from Douglas Fairbanks, Jr., wanted to be sure of herself.

ALWAYS on the lookout for a new entertaining stunt, Hollywoodsters added these party-gags to their lists during the past month:

The youngsters have gone for roller-skating in a big way, with everyone bringing his or her arnica. There's a big rollerdrome near the M-G-M studios, and that's where this crowd does its faw-dow-get-upping: Paula Stone, Carol Stone, Tom Brown, Patricia Ellis, Sue Carol, Harold Wilson, Grace and Gertrude Durkin, Henry Willson, and some none-movie friends of the young crowd. Afterward, they all went up to Paula's for swimming, supper, ping-pong and soft ministrations.

Next is the progressive party, which Cesar Romero, Betty Furness, Frank Ross and Jean Arthur tried. They started with dinner at Cesar's. Then to a swimming pool in Hollywood. Then to Minsky's Burlesque in Hollywood, midnight show. Then night clubbing at the swank places on Sunset Boulevard. Then, it being sunrise, they went home to Betty's house and made Mama Furness cook 'em breakfast.

Irene Dunne has her own game at RKO studio. Knowing she's a golf bug, the grips and technicians on the set have manufactured a miniature golf course for her, out of whatever odds and ends they could find. Now the whole company keeps Irene busy borrowing the course, helping her play.

AMAZING demonstration of the love and affection wherein Will Rogers was held by the masses of theatergoers was that which happened on the day when the Los Angeles Sunday *Times* published, as a mourning feature, a full-page rotogravure picture of the star.

The feature boosted the circulation of the issue by nearly 35,000 copies—biggest single circulation jump in the paper's history.

M ARY PICKFORD'S debut as a producer marks the end of her long struggle to reclaim her pre-eminent position as a star. A few weeks ago she signed a partnership contract with Jesse L. Lasky and the new firm, to be known as the Pickford-Lasky Corporation, will produce five pictures a year for United Artists release. Their contract stars at this writing are Madame Ernestine Schumann-Heink, Nino Martini and Francis Lederer. Schumann-Heink, the grand old star of opera, will come to the screen in a picture based on her own dramatic life story.

MARY PICKFORD, in her suit for divorce from Douglas Fairbanks, Sr., did not file the cause which most of her friends blame for their disagreement and separation. Mary has made the studio so much a part of her life that she cannot live happily out of sound of a camera. Screen Book Magazine, December, 1935

If you thought Ginger Rogers was beautiful in Top Hat, wait until you see her in Tamed! Ginger wears this shimmering costume of metallic cloth in the dance scenes—and have you ever seen a more novel pair of dancing shoes? Right now Ginger is hard at work on Follow the Fleet, in which she again appears opposite Fred Astaire



It's a case of love at first sight! Jack Dempsey is holding Harry Joe Brown, Jr., son of Sally Eilers who is cuddling Joan, the winsome daughter of Jack and Hannah Dempsey. Harry Joe has his eye on the lovely Joan, and although he may be the first man to be attracted by her charms, he certainly won't be the last

Doug, on the other hand, was not only willing but eager to relegate the studio and everything pertaining to it to the discard and devote the rest of his life to travel. Under such circumstances, divorce was inevitable.

A visitor at Pickfair cannot fail to note, however, that the great playroom still carries the flavor of Doug's personality. The walls are hung with his favorite western paintings, his riatas and his saddles.

B ING CROSBY and Dixie Lee are so obviously devoted to one another that few of their friends could place any stock in the divorce rumors which were being rather freely circulated a few weeks ago. Probably they arose from the fact that Dixie has resumed her screen career. Her present plans include stardom in two productions for Emanuel Cohen, who has also managed to sign Bing for one

At any rate, you are perfectly safe in scoffing if you hear the reports that the Crosbys are on the outs.

RACE MOORE and Michael Bartlett will probably be the first stars to film a complete grand opera. Columbia, which seems to have a habit of pioneering, plans to produce either Carmen or Louise within the next year.

OAN WOODBURY, one of the most promising young actresses glimpsed recently on the screen, has the laugh on Hollywood. Arriving here from a dancing engagement at Agua Caliente, she learned that a Spanish girl was in demand at one of the major studios for a leading rôle. Affecting a heavy accent and assuming the name of Nina Martinez, she applied for the part-and was greeted as a gift from heaven. She never disclosed her real identity until the picture had been completed and she had been hailed as a discovery.

MAE WEST, who seems to be going Spanish in her own Westian way these days, is spending her weekends at Ensenada, the new and very ultra resort which has been opened some sixty miles below the Mexican border. It's rumored

that Mae is writing a Mexican border town yarn for her next picture and that she will season it with a take-off on the traditional Mexican dances.

BECAUSE Harold Lloyd won't kill game, he also won't hang deerhead and other hunt trophies in his house . . . you won't see heavyweight Champ Braddock in the films; they say he has no sex-appeal! . . . Claire Dodd owns more than twenty dozen pair of shoes, and Bill Gargan as many neckties . . . Jean Harlow's wearing a new type of suit, each outfit having three skirts completely changing the en-semble.... Kay Francis, although she has two years to go on her old contract, has just signed a new one for three years at a thousand-a-week raise. ... Marion Davies always has a fivepiece orchestra playing between takes on her set to "put her in the proper mood."

T'S getting so a film fan can't keep track I of his favorite actress's hair color, these days. First off, Jean Harlow deplatinumizes and becomes a decided brunette in Riff Raff. Then what? Then comes along Kay Francis, who goes blonde in I Found Stella Parish. And then (oh, confusion!), Carole Lombard darkens her hair some three or four shades so you'd hardly recognize her. And final confusion of all-Ginger Rogers went to a recent preview disguised in a very dark wig (as a gag, mind you), but it so changed her that even her best friends gave her their autographs, thinking her just another signature-hunter. Probably, next, Shirley Temple will turn grey!

T WAS at a rather unusual party at Pickfair the other night. The guests were to be shown some old motion pictures. To many of the guests, the acting, the setting, the technique were hugely funny. But to Mary, when her brother Jack-now long since deadstepped onto the screen, it was a moment of poignant tragedy. The rest of those present suddenly understood -and left her to her grief.

That same night, there were a few other tears in Mary's eyes. That was the moment when she showed her [Continued on page 61]

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·You never knew it was there. For years, perhaps, you put up with dull drab hair ... until ...

"Try Admiracion Shampoo Treatment," a friend told you. What a revelation! All your life, beauty had lain hidden in your hair. And this modern soapless olive oil treatment brought it to light after just one use.

Admiracion does things that the finest soaps can't do. More than a shampoo, it is a complete beauty treatment-a "deep-down" cleanser, unique scalp-and-hair tonic, and beautifier, all in one. A magic-working oil that mixes with water to soften the dust and dead skin cells, undermine the dandruff and wash all impurities away in one rinse.

Unmask the hidden beauty of your hair this quick and easy way. Olive



Admiracion Laboratories, Inc., Harrison, N. J.

# HOLLYWOOD SHOP TALK



Joan Bennett wears the newest in evening gowns as she appears in "She Couldn't Take It." Myriads of crystal and silver beads are sewn in ivory georgette to form a solid pattern. It is completely described in the accompanying article by Grace Mack

STYLE NOTES

Wear a boutonniere on your coat lapel to match the trimming on your hat.

For formal evening wear, chiffons and beaded georgette are very smart.

For sportswear, combine tweeds or woolens with pigskin or suede.

Wine red accessories are considered very chic.

Marsha Hunt appears in "The Virginia Judge," wearing this mad ginia Judge," wearing the new rage little hat which is all the new rage

Latest news from the Hollywood fashion front compiled by a foremost Movieland authority

By Grace Mack

THIS month I had the bright idea of taking you on a tour of the studios and giving you a sort of private preview of the clothes you'll soon be seeing on the screen. My intention of course was to show you things which you could incorporate in your mid-winter wardrobe. But it's a funny thing about Hollywood. It may be the style center of the world and all that but screen stories, unfortunately, do not follow the seasons. They don't even follow the times. And the result of all this is that there are weeks when finding anything on any of the various studio sets that has the earmarks of an advance seasonal style becomes as neat a trick as locating the proverbial needle in a hay-stack.

Over at Metro, for example, Maureen O'Sullivan, who is Tarzan's mate again, is all decked out in the last word in figleaves. It's a provocative little costume but with winter coming on and censorship being what it is I couldn't advise you to copy it. Over at Paramount Mae West has gone *Klondike*, which means that her clothes are built along hourglass lines and have a decided bar-roomy flavor. Katharine Hepburn is wearing

boys' clothes for Sylvia Scarlett. Barbara Stanwyck is bringing Annie Oakley, a lady sharp-shooter who made a name for herself in the eighties, to life. And while the gowns of Annie's days, oddly enough, aren't so awfully unlike present day styles, don't be the first to copy them. Somebody might think you've just stepped out of the family album.

Even Carole Lombard, who can always be depended upon for something glamorous in the way of clothes, has gone plain and simple in her current picture, Hands Across the Table. Of course I might tell you about the clever little gray pique uniform which Carole wears when she's on duty as a manicurist, and which all of the girls at the Paramount studio have gone quite, quite mad about, but that won't help you out with your mid-winter wardrobe.

AFTER making the foregoing discoveries I was feeling pretty darned discouraged about the fashion situation. Then I dropped in to see Travis Banton and one glimpse at the things he's doing for Marlene Dietrich's new picture, entitled Desire, and I perked right up. Marlene is [Continued on page 65]





# SCREEN BOOK

DECEMBER, 1935

# The Stars are Afraid of ELEANOR POWELL!

—and they have good reason to be! This beautiful new star, the greatest discovery since Garbo, has every imaginable talent

By John R. Baldwin

EVER again will a girl find it easy to rise to overnight stardom in Hollywood! Eleanor Powell has set too swift a pace. She has raised the standards to a point where it will be harder than ever to crash the movie gates. Not only that, but she has given established stars something to worry about.

Those ruling favorites who have held an adoring public for several years are not worrying about the possibility that Eleanor Powell may become competition. They are worrying about how they can compete with a girl who has everything. Miss Powell may not be a wow at the heavy dramatics—she hasn't tried that yet—but she is certainly the meanest tap dancer, aside from Fred Astaire, in the world. She is also a top notch comédienne, a classical dancer, a singer, a mimic, and more than that, a really different feminine personality.

But if you have seen Broadway Melody of 1936 you know all that. Let's

talk about the girl herself.

She has temporarily deserted Hollywood, you know, because of one of those run-of-the-play contracts in a Broadway show called At Home Abroad. To a rehearsal of this musical comedy went your respected servant to have a chat with Eleanor Powell before the usual tribe of hot and bothered interviewers arrived. Eleanor had just whirled off the stage in a fetching, scant pair of stage rompers when the visitor arrived.

"How do you like it?" she inquired after the formality of introductions. She meant the show, not herself, or her costume. Then, not bothering to wait for an answer, "I'm terribly enthusiastic about it, myself, but I frankly admit that I am anxious to get back to Hollywood

Strangely enough, although Hollywood wants Eleanor Powell badly, she can't return to the screen until she finishes her Broadway play At Home Abroad. The above photo shows her as she appears in this sparkling stage hit for more work in pictures. It's not that I don't like the stage; I've just come to prefer the screen." With a small amount of prompting. this simple, charming girl who is now sought after by the highest of high movie moguls proceeded to outline her life: "Born in Springfield, Massachusetts and lived there for sixteen years. My father, Clarence Powell, which shows that I've kept my real name, was a business man there. "I never would have gone anywhere on the stage if it hadn't been for mother. I was terribly bashful until I was six and the only way mother could cure me was to send me to dancing school. I blush to think how awkward and afraid I was, but the more I danced the more I liked it until I just couldn't "When I was thirteen-I'd learned [Continued on page 78]





#### By HARRY LANG

T'S a depressingly drab, dreary, dingy hole—that old red-brick Santa Fe railroad depot in Los Angeles. I cursed myself for a fool for reaching there fully a half hour too early, this night, and wandered grouchily about, killing time.

I was beside the newsstand when I heard the woman's voice, weak, tired.

"Ted-I'm so hungry, Ted. Can't we eat now? Just a bit . . .?"

The glance I stole showed me the pathetic little A woman, pretty once, but thin-faced, pale, sad-eyed now. A young fellow with none of that "glow of the west" in his cheeks. A little baby in the woman's arms, crying pitifully, as if even in its few months it had already forgotten how to hope. The boy was shaking his head; I couldn't help hearing his reply:

"Gee, babe-you know how much we got-it's a day and a half ride before we get to the job. We can't eat

tonight—we just got to wait!"

Her eyes filled, but she was too tired even to cry.
"Gee, I'm hungry," she whispered. Then she saw the pain in his eyes, the little knot of muscles at his jaws.

She smiled wanly, bravely, and was still.

It was just then that the group I was waiting for arrived. Kay led them-Kay, whose stories of Hollywood's great have thrilled you in the magazines. And beside her, the Famous One. The most glamorous star in Hollywood, one of her dearest friends, come to bid her au revoir.

Kay was radiant, lovely. A great orchid at her throat intensified the vivid color of her; excitement heightened the brilliance of her. Her eyes shone, her smile was rich for the little group of friends who were

seeing her off to New York.

The face of the Famous One was a startling contrast. Lovely beyond words, there was a warmth of friendship and love in it. But there was something else. There was a hunting, searching, questing there, that I'd seen so often before. As though she were seeking always, yet hardly knowing what she thought. Always-no matter where or what the circumstances, I'd always seen that same something in her face, her eyes. As though always a part of her was not there. . .

The dull little waiting room buzzed with whispers. There was only a handful of travelers there; it was late. But all their eyes were on the Famous One, while Kay fussed with the Pullman men and her tickets. In a few moments, we all went outside, to the dark-lit train shed, where there weren't so many eyes.

It was then I noticed, again, [Continued on page 63]

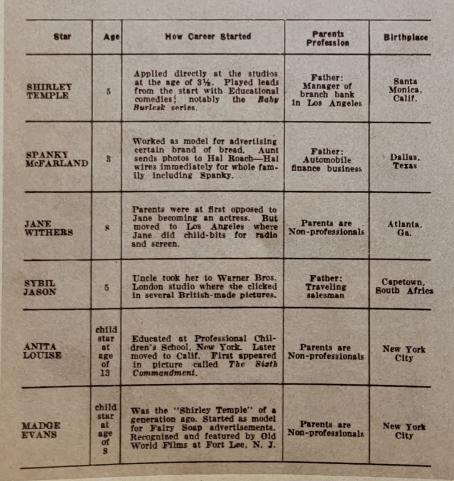
MAGAZINE



# Make Your Child a MOVIE STAR!

By Walter Schmidt

## How THEIR Careers Began





Shirley Temple earns more than \$1,000 weekly today but three years ago her parents, who are non-professionals, would have scoffed at any suggestion that she might become Hollywood's greatest box office states.

ATHER around, you mothers with talented off spring, because we are going to tell you how to go about making another Jackie Cooper of Shirley Temple out of your child.

Shirley Temple out of your child.

There is no "pull," "politics" or bribery connected with getting your child started on a film career. There is only one important natural law that must be adhered to: "That your child must be seen to be appreciated."

Unless you live within street car fare of the Holly wood studios or have enough financial surplus to sponsor a leisurely vacation trip to California, we seriously advise parents against gambling "all" on a trip to Hollywood with your child, regardless of how talented he or she may seem to be.

Because there are other ways of having your child "seen" by the movie powers that be—without budging from the comforts of your home town or risking severe "Hollywood diets" if your child should fail to connect with the studios immediately.

Not so many months ago, Spanky McFarland, whom you've seen in Wheeler and Woolsey's Kentucky Kernels, Hal Roach comedies, etc., lent his cherubic pro-

Stardom for children in Hollywood is hard to achieve, but it's not impossible! Read this comprehensive story about those who have succeeded



file to advertising posters for a certain brand of bread manufactured in his home town—Dallas, Texas. At that time the parents had not even thought or dreamed of Spanky becoming a movie star.

But a far-seeing and energetic aunt did! Without telling the youngster's parents, she mailed a photograph of Spanky to the Hal Roach Studios out in Culver City, California, where after close examination, executives wired to see if a screen test was available. A test was arranged and Spanky clicked, causing the happily

surprised McFarland family to embark immediately for California with a fat contract tucked under arm and possible fame for the child, even though Mr. McFarland had to sell out his automobile finance business in Dallas.

A New York newspaper recently ran an item telling how a certain mother sent a few reels of "home movies" to a motion picture producer—they clicked and now the child is

enroute to possible screen fame.

If your child is possessed with the makings of a star—no distance is too great for Hollywood to reach out to, to attain his or her services. Freddie Bartholomew traveled thousands of miles from a small town in England just to play his rôle, in *David Copperfield*. The precocious, lovable goings on of Sybil Jason would have been lost to the world had she not left the shores of Capetown, South Africa.

BUT let's get down to the main issue under discussion—your child. How shall we start him out? Does he require a thorough schooling in the fundamentals of drama or dance? Statistics taken from careers of various child stars prove that the latter is by no means a "must" prerequisite. While the adult movie actor requires the most gruelling of di ma education before he can pass a screen test, a child actor [Continued on page 70]

Above is pert little Jane Withers, who brought something new to the screen in her "spoiled brat" interpretations. Although her parents are non-professionals, she has been carefully trained and had the advantage of radio work before trying the movies. At the right is the rapidly-growing Jackie Cooper, who earns \$1,000 a week. Jackie has practically grown up with the movies, starting as just a cute child, but emerging as a fine little actor in his later years. His future for many years to come seems assured

MAGAZINE



# LAWRENCE IM ETT IN ETT

Fresh from new triumphs in radio and opera...he thrills you as never before in his most dramatic picture ... revealing the glamour and glory ... the comedy and caprice ... the rivalries and loves ... the hidden, intimate drama pulsing behind the curtain of the world's most spectacular opera house!

A BURST OF SONG...AND YOU ARE IN PARADISE AS THE GREAT TIBBETT SINGS:

PAGLIACCI

THE ROAD TO MANDALAY

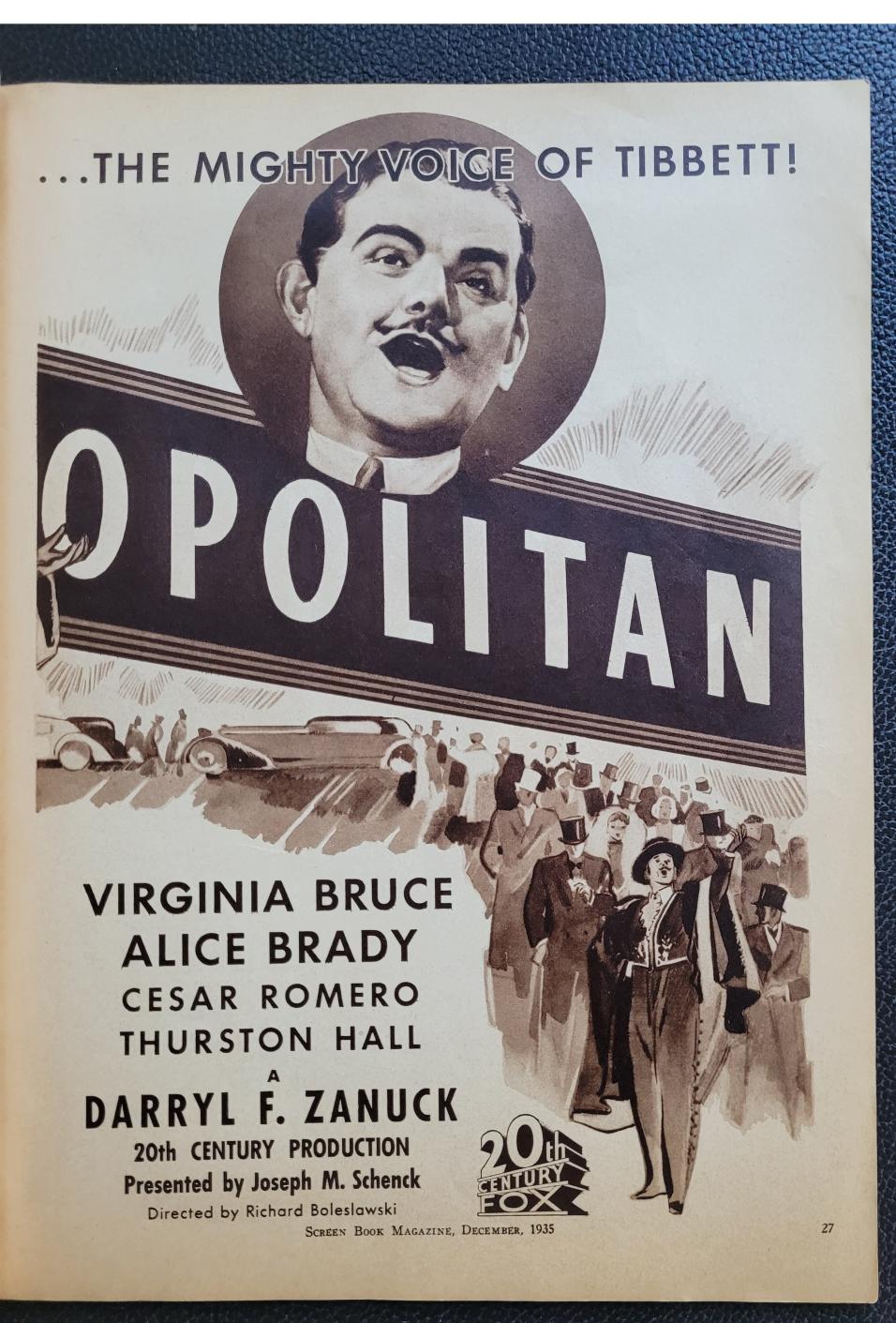
THE TOREADOR SONG FROM CARMEN

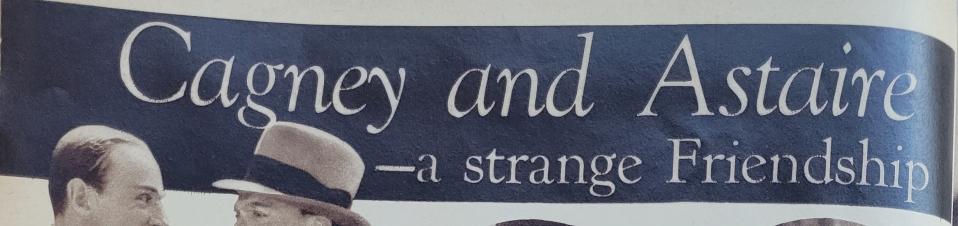
THE BARBER OF SEVILLE

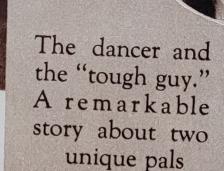
FAUST



SCREEN BOOK MAGAZINE, DECEMBER, 1935







Mr. Astaire thinks Jimmy Cagney's performance in A Midsummer Night's Dream stamps him as a great actor, and Cagney can't get Fred's tap dancing off his mind. On the screen they are vastly different personalities, but in private life they are as alike as two peas in a pod

#### By JERRY ASHER

HO would ever suspect there could be a bond of mutual admiration existing between the pugnacious (on the screen

only) Jimmy Cagney and the nimble-footed Fred Astaire? To the casual observer it must appear little less than ridiculous that these two talented gentlemen, could enjoy anything in common. Yet for some time I have known of the sincere appreciation with which each has regarded the other's work. Back of it all lies an interesting and untold story of Hollywood.

Jimmy Cagney and Fred Astaire are two of the hardest-working people in Hollywood. The minute Jimmy finishes a picture, he practically dashes from the set down to his boat. There he remains in complete ecstasy, away from the world of telephones, social obligations and grease paint. Fred Astaire just hesitates long enough to exchange his tap shoes for a pair of sneakers, when he can get away from dancing long enough to play endlessly at his favorite game of tennis.

After several vain attempts to catch Jimmy between upper-cuts, I finally conceived of the brilliant idea of sending him a letter. This is what he wrote back in return:

"I've been trying to adjust my time so I might see Fred do a couple of numbers, but so far no luck. Have had to spend so much time around the boat to see that everything was done right, that I have not been able to make it.

"About the Astaire story for the magazine. I would only be too glad to sing my praises of Fred once again, this time for publication. I would suggest, however, that Fred would not be asked to give any opinions on me, as the result might sound too much like log-rolling. You just say when you want it and we'll make the date."

Auf Wiedersehen, Jim.

The next master step was to get Fred Astaire on the phone. This was accomplished at ten o'clock at night, after he had put in ten straight hours of dancing the "Piccolino," for his latest picture, Top Hat. When I asked Fred if he would give me a story on Jimmy, he was quick to reply:

"I'll be very glad to talk about Jimmy Cagney any time. I've been one of his fans since his first picture. I'd be just as pleased if you wouldn't ask Cagney to say anything about me. It might sound like so much hokum, or create the impression that we are going around pounding each other on the back for publicity purposes. Come over on the set one day and we'll work something out."

NOW you know why interviewers go screaming out into the night and some of the best stories in Hollywood never see the light of day. Under ordinary circumstances, my loyalty to Jimmy and Fred would compel me to forget the whole business and comply with their request. On the other hand, it's sunusual for two famous people to enjoy a mutual admiration and be so obviously on the level, I'm taking a chance of incurring their undying wrath, by going against their wishes. Being aware of their feelings on the subject, no one could possibly misunderstand or misconstrue my honest purpose in telling this story.

Ever since Fred had come to Hollywood, he hoped to run across Jimmy and renew a casual acquaintance that had started back in New York. Jimmy in turn, had looked forward to the time when he would see Fred again and perhaps get to know him a little better. But contrary to general opinion, famous people seldom see each other in Hollywood—anyway, stars like Cagney and Astaire, who try to avoid the spotlight of attention as much as possible.

To help them get together, I arranged a lunch for Jimmy and Fred, at Levy's Tavern in Hollywood. If I had expected them to fall on each other's necks. I was due for a grand surprise. During the entire hour I sat there and listened while they talked. Not once did Jimmy refer to Fred's dancing. Not once did Fred tell [Continued on page 68]



# Portrait Album

CESAR	ROMERO and VIRGINIA BRUCE in "Metropolitan	"				Page	
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JEAN H	IARLOW—Her Newest Portrait	•	•			Page	IV









By Mark Dowling

this interview

FRIEND of Jean's told me, "Every time I visit Jean Harlow's home I am amazed. It's such a startling setting for the Platinum Blonde of the newspaper headlines! There's a half-open book upon a table, affectionately autographed to Jean by the author. There is music on the open piano. Bowls of flowers, artistically arranged by Jean herself. A tennis racket flung carelessly on a sofa. It is the background of a charming and cultured woman of many interests—as different from the Headline Harlow as night from day!"

For in her own home, among her friends, with her mother, Jean lives a life that presents such startling contrasts to the Jean Harlow the public knows that

"I'd be ungrateful if I disliked my screen characters. They have brought much to me, and they bring pleasure and relaxation to others."

her best friends insist—Jean Harlow leads a double life!

One is the glamorous creature gowned by Adrian, with dresses cunningly designed to bring out her appeal. She has been called the "foremost U. S. exponent of sex appeal." A passionately beautiful woman, eager for men's admiration, eager for love and life, agressively sure of herself.

The other is a wholesome, rather ath-

letic girl who numbers writers and artists among her friends. Who adores her work. Who cannot walk into a roomful of strangers without trembling. Who makes almost a fetish of loyalty to her friends. Who can say seriously, "The physical attraction that some people call love—that's not what I want in my life."

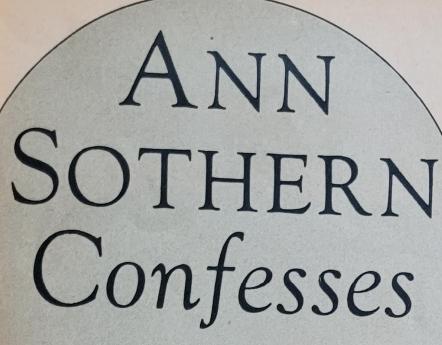
Jean Harlow with the one man inherlife—William Powell

Stories have been written presenting the surface contrasts between the two Jean Harlows. The screen beauty who wears astonishingly low-cut evening gowns. The real life Jean who prefers sports clothes and lovely sweaters. But never before has Jean given her real life opinions on love and marriage, divorce, friendship— opinions which show a deeper contrast between the two sides of her life:

"I know I'm not an authority on such matters," she smiled whimsically. "I can only tell you what I believe."

The Headline Harlow Is Afraid Of Love. That's a story the sob-sisters have written about [Continued on page 58]





By
The Inquiring Reporter

TUST by way of preface, a bouquet of orchids to Ann Sothern.

Being between pictures she had fled from Hollywood for rest and recreation—fled to Ensenada, Mexico, a paradise that no one would willingly leave. I know of stars—too many stars—who, having once escaped Hollywood and all of the "annoyances" which accompany fame, would have told your Inquiring Reporter they could not have been bothered, but Ann—more orchids, please—is not that kind of a girl. When she learned that your questionnaire was ready and that her presence was needed on our monthly witness stand, she rushed back to Hollywood post haste and . . .

"Fire away," said she.

Here is the result. Your questions are printed in italics; her answers in black face type. I am sure that they will reveal a great deal hitherto unknown about one of the most popular young stars.

Were you a stage actress before coming to the screen? If so, what were some of your better known stage plays?

Yes, I had a brief stage career before appearing in pictures. My best known stage musicals were Ziegfeld's Smiles, America's Sweetheart, Everybody's Welcome and Of Thee I Sing.

What was your first picture? What is your latest?

My first picture was Hearts in Exile, starring Dolores Costello and filmed in 1927. After that I left the screen, and my first picture after returning was Let's Fall in Love. My latest is Grand Exit, with Edmund Lowe.

How much do you weigh?

112 pounds.

Of all the pictures in which you have played, which did you most enjoy making?

Folies Bergere.

[Continued on page 74]

MAGAZINE



# FOUR NEW WAYS



## Fate Had a Hand in Making an Actress of MERLE OBERON

NE evening in 1925, in a stuffy movie theater far off in Calcutta, India, in the section set apart for whites, a gawky-yet-pretty girl of fourteen trembled violently, and was glad it was dark. Estelle Thompson was trembling with the force and mystery of a strange overpowering emotion which suddenly and unaccountably suffused her soul. And she was glad it was dark because it hid her emotion from the aunt and uncle who flanked her, and with whom she was living—the tall, gaunt, grim-faced man in His Majesty's uniform, and the straight austere woman at her other side. True Britons, these, and public emotion was anathema to them!

But even were the brightest searchlight on her, the child could not have concealed her excitement. Her brain seethed with wondering confusion and a measure of fright. For she was aware that in some supernatural, inexplicable fashion, her own identity had become merged with that of the glamorous woman who moved up there in the picture, and lived and loved

and suffered and gloried and knew heartbreak.

Kitty Vane was the name of the woman in the story unfolding

on that silent screen, and Vilma Banky was playing the rôle. She was in love with two men, brave men bound for the front, and the woman's body and soul were on the rack as she was

torn between those two loves.

And then and there, in the body and soul of that fourteenyear-old Estelle who watched, childhood died and womanhood burst into a fierce, hot being. And although she knew this was Vilma Banky and the men were Ronald Colman and Wyndham Standing and it was all a movie and acting, yet somehow it was all terribly, grindingly, fiercely real to little Estelle, and she, Estelle Thompson herself, was that woman!

"... Kitty Vane ... Kitty Vane ... Vilma Banky ... Kitty Vane ... I ... I'm Kitty Vane," [Continued on page 76]



Remarkable stories from

## From Africa to Hollywood Comes the "LITTLE BIG SHOT"

MALL six-year-olds who command a large-sized part of the spot-light of Fame frankly disturb me.

And here was Sybil Jason, Warner's youngest star, who with one picture—Little Big Shot—had established her right to all the superlatives an enthusiastic studio could muster. She would undoubtedly be terribly grown-up.

But this little Cutie from Capetown, this darling of London set all fears at rest the moment I looked into her enormous gray eyes, from the moment she placed her small hand in mine and

said "how-do-you-do!"

Her brush of bangs divide a high forehead, her long boo curls slightly at the nape of her neck. She is tiny for her age, with none of that manufactured or doll-like prettiness public children often have. But she is the little girl next door—well-behaved, quiet.

She is a friendly child, a sensitive child. And from that friendliness, that understanding rises that intuitive grasp of dramatic values which augers well for her picture career.

Sybil first captured the enthusiasm of Capetown citizens when she was eighteen months old. Her imitations were startling; her ability by gesture and look to give the impression of another personality was nothing less than miraculous. But she walked and talked early. At two, she played the piano, singing little songs to herself.

With maternal pride, her mother [Continued on page 80]

SCREEN BOOK

# TO WIN SUCCESS

quartet of sparkling newcomers





# ROSALIND RUSSELL Insisted on Starting At the Very Bottom

#### JUNE TRAVIS Took a Film Test and Then Refused a Contract

THIS is the story of a girl who actually startled Hollywood. Her name is June Travis, née Grabiner, and her papa is Harry Grabiner, Vice-President of the Chicago White Sox. Now a Warner Brothers' starlet, she is one of the few girls on this sphere of ours to ever toss away a chance to become a motion picture star. When I was asked to write a story about her, I decided that here was my opportunity to get the real "low-down" on why she refused that which most girls would give anything to have. I've known June for a number of years, so of course I had a few vague ideas of my own on the subject but as I found out later, I was very much mistaken.

Our interview took place in the modest little apartment she shares with her aunt. As I gazed about, I was struck by the contrast between her present abode and the beautiful Chicago home in which she spent her childhood. However, June seemed absolutely unconscious of any change and reclining there in her sophisticated lounging pajamas, she was perfectly at ease and at home.

Our conversation veered from a discussion of old times in Chicago to the reasons why she let stardom slip through her fingers. "What," I asked, "is the answer to the question that has all Hollywood puzzled? Why did you turn down that picture contract?"

She looked at me as though she were inwardly amused. "I don't know why everyone makes so much fuss about my refusing to become an actress," she said. [Continued on page 64]

ESIGN your own destiny if you want to succeed!
Such is the philosophy of Rosalind Russell, whose unwavering adherence to her own design has brought her to the very threshold of motion picture stardom. After being in Hollywood but nine months, she received the leading rôle opposite William Powell in The Black Chamber, at M-G-M.

Tall and slender, with expressive dark eyes, Rosalind reminds you of the striking feminine figures in leading fashion magazines. Only she is more animated—more warmly alive. One of seven children in a wealthy and socially prominent New England family, Rosalind was born in Waterbury, Connecticut.

Of her pleasant childhood, Rosalind's fondest memory is the early morning pony rides through the dew-dipped countryside with her brothers and sisters. Although her family was well-to-do, Rosalind's father, whom she adored, stressed the fact that there were to be no idlers in the Russell family. Each of the children knew that upon finishing school, he would have to find some kind of work. The boys were to do something worthwhile. As for the girls—it mattered little how much money they made. The important thing was to be active, and have a definite interest in life.

Near the end of her final term in college, Rosalind's father passed away. She completed her course. Upon graduating, she remembered the wish of her father, and earnestly considered the best line of work to undertake. Having always been interested in theatricals, Rosalind decided to try the stage. But when she went home for summer vacation, she told her mother she wanted to go to dramatic school to "learn to teach."

"There was really no point in worrying mother by telling her I wanted to act," says Rosalind. "And she seemed so pleased with the idea of a respectable vocation like teaching, that I didn't want to disappoint her." [Continued on page 80]





# "BEAUTY is Worth Keeping fit June Knight's way is hard work! Here she is in training with Don Loomis, physical culture

One of June's many difficult exercises. It is hard to imagine that this perfect girl once suffered an attack of infantile paralysis

40

expert

Don Loomis and June Knight in a balancing exercise that requires perfect muscular control. Dancing, swimming and general exercise can do for you what it has for June

## FIGHTING For."

CCORDING to the contour connoisseurs, June Knight has one of the most enviable figures in filmland-not to mention the world. But you don't have to take the word of the connoisseurs for it. You can see for yourself-very, very convincingly-in Broadway Melody of 1936, especially when she is dancing and singing with Robert Taylor. Lucky Bob!

I have seen for myself, which explains why I went to her for the story of how she acquired—and is keeping—that figure. I came away with two stories. One, about what exercise has done for her figure. The other, about what exercise has done for her career. For June Knight has not always had the figure—and, ergo, the future—that she has today, any more than she has always had the name that is legally hers today.

She was born Margaret Rose Vallikette in Los Angeles on January 22, 1913—which makes her considerably younger than the average screen star. Her mother and father had no connections with Los Angeles' new industry, film-making. And, like the parents of most of us, they had no ideas about bringing up their little girl to be an actress. In fact, they soon began to wonder if they would even be able to "bring her

"All during my first year," June told me, "they say I was perfectly healthy. I was chubby and active and never cried. Then I came down with double pneumonia-and before I was over that, I contracted whooping cough. Mother says it took praying, as well as doctoring, to pull me through. And before she could get me built up again, I came down with chicken pox-which probably wouldn't have been so bad, if I hadn't had scarlet fever right on top of it. I never seemed to get one thing at a time; I had them in pairs. One of the aftereffects of the scarlet fever was a mastoid

ear-with the abscess breaking, fortunately, just in time. "But the worst was yet to come. Infantile paralysis. I was about three or four at the time. I can't remember hav-

ing it, but I can remember afterwardshow I used to sit stretched out in a chair, watching other children playing. I couldn't play. And, later, when I could walk and Mother used to let me play games with the other children, I'd come home and fall right on the floor-exhausted. I was just skin and bonesspindly, weak, with no strength at all. That was when I was about five or six,

Shirley Temple's age now. "Mother was having the doctor for me all the time. Then, one day, he told her

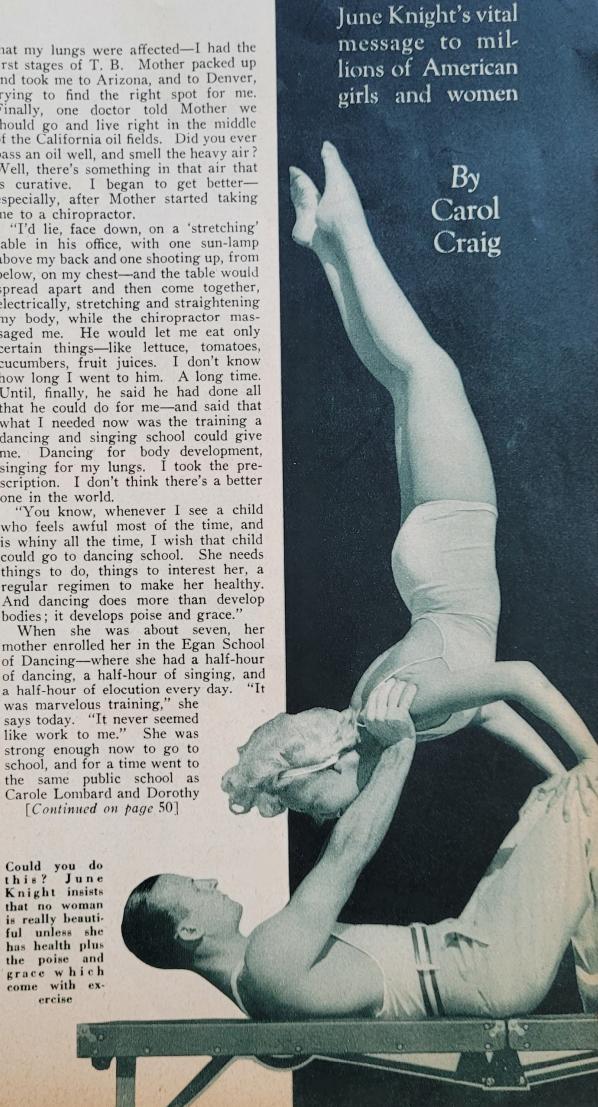
that my lungs were affected—I had the first stages of T. B. Mother packed up and took me to Arizona, and to Denver, trying to find the right spot for me. Finally, one doctor told Mother we should go and live right in the middle of the California oil fields. Did you ever pass an oil well, and smell the heavy air? Well, there's something in that air that is curative. I began to get betterespecially, after Mother started taking

me to a chiropractor. "I'd lie, face down, on a 'stretching' table in his office, with one sun-lamp above my back and one shooting up, from below, on my chest-and the table would spread apart and then come together, electrically, stretching and straightening my body, while the chiropractor massaged me. He would let me eat only certain things-like lettuce, tomatoes, cucumbers, fruit juices. I don't know how long I went to him. A long time. Until, finally, he said he had done all that he could do for me-and said that what I needed now was the training a dancing and singing school could give me. Dancing for body development, singing for my lungs. I took the prescription. I don't think there's a better one in the world.

"You know, whenever I see a child who feels awful most of the time, and is whiny all the time, I wish that child could go to dancing school. She needs things to do, things to interest her, a regular regimen to make her healthy. And dancing does more than develop bodies; it develops poise and grace.' When she was about seven, her mother enrolled her in the Egan School

of dancing, a half-hour of singing, and a half-hour of elocution every day. "It was marvelous training," she says today. "It never seemed like work to me." She was strong enough now to go to school, and for a time went to the same public school as Carole Lombard and Dorothy [Continued on page 50]

Could you do this? June Knight insists that no woman is really beautiful unless she has health plus the poise and grace which come with exercise





Miriam Hopkins in a striking scene from her most recent film triumph

#### BARBARY COAST

\*\*\*

THIS is lusty picture late, it help but be, coming as it does from the Heeht and Charles Mac-THIS is lusty picture fare; it couldn't pens of Ben Hecht and Charles Mac-Arthur. Rewritten, of course, to get by the censors, the picture is nevertheless a true sketch of Barbary Coast as it was way back when. Miriam Hopkins, coming to the coast to meet her fiancé, finds him dead, apparently killed by Edward G. Robinson, a big shot gambler. She becomes a croupier at Robinson's roulette table and from this point on the story strides heart-ily along through a series of murders, adventures and love scenes, the like of which the screen has never before offered. The combination of Hopkins, Robinson and Joel McCrea is ideal, and, in addition, a supporting cast which includes Brian Donlevy, Frank Craven and Harry Carey adds to the strength of the picture. If you think that the screen has lost some of its virility, see this film.-Produced by Sam Goldwyn.



Preston Foster as the mighty blacksmith in a stirring drama of ancient times

### THE LAST DAYS OF POMPEII

\*\*\*

DON'T be afraid that this picture is one of those slow-moving spectacles. The Last Days of Pompeii packs real punch and is not injured in any part by ancient scenery. Preston Foster plays the rôle of a poor blacksmith who is satisfied with life until death robs him of his wife (played by Dorothy Wilson) and his baby. Then, suddenly he is transformed into a man who thinks of nothing but power and riches. He adopts the son of a man who is killed in the arena. Later, following an accident, this child is healed by Christ, but the ex-blacksmith does not believe in divine power. Finally, in a dramatic climax, the error of his ways is apparent.—Produced by Radio.





Eric von Stroheim rates a lot of hisses for terrific villainy in this picture



A tender moment between two pals Jackie Cooper and Wallace Beery

#### THE CRIME OF DOCTOR CRESPI

\*\*1/2

WHEN it comes to downright villainy, there never has been an actor who could be more cordially hated by his admiring public than Eric Von Stroheim. Returning to the screen after a long absence, he takes the rôle of a doctor who consents to perform a critical operation on the husband of his former sweetheart. The patient dies and the good doctor registers polite remorse. Strangely, however, the dead man comes to life and is buried alive. When exhumed by another doctor, he lives to confront the man who murdered him. An eerie story done in a manner to please the rabid thrill-seekers. See it!—Produced by Republic.

#### O'SHAUGNESSY'S BOY

ANYONE who still thrills over a circus will find this a strong story of an animal trainer's great love for a boy who was taken from him in babyhood by his wife and sister-in-law. The loss breaks his spirit, and it is not until years later that he finds his son and in the battle to win his love regains his courage and goes on with his career. Wallace Beery as the animal trainer is at his superb best, with Jackie Cooper providing some splendid sentimental moments. All the atmosphere of the Big Top has been caught in this picture—it's as thrilling as a circus would like to be. In the supporting cast, Sarah Haden stands out prominently in her rôle as the aunt who seeks to hold Jackie's affections.—Produced by Metro.

## FRANK REVIEWS

I LIVE MY LIFE

N A story about a slightly giddy and wealthy society girl who is tamed and won by an archeologist, Joan Crawford delivers a bang-up performance. I Live My Life is good clean nonsense and romantic hokum that will warm the heart of even the most critical movie-goer. Joan's clothes are more ravishingly beautiful than ever, and the same goes for the actress herself. Brian Aherne, who hasn't done much for himself until now, comes through with an ace high performance. Frank Morgan makes a grand father for Joan, and Jessie Ralph steals the spotlight in several scenes as the crabby grandmother. There is also Eric Blore with his perpetually pained look and Arthur Treacher with his paralyzed face. Others in the cast include Aline MacMahon and Fred Keating.—Produced by Metro.



Dick Powell and Ruby Keeler together again in a sparkling new screen hit



Alice Faye hits her stride in an outstanding film about Hollywood stardom

#### SHIPMATES FOREVER

\*\*\*

THOSE who like the Ruby Keeler-Dick Powell combination will find this picture all they could ask for. This time Ruby and Dick are surrounded by the atmosphere of the Naval Academy, where Dick plays the crooner son of an old sea dog who insists that his son carry on the family tradition. The plot won't take any originality prizes, but there is sufficient entertainment here, particularly in the several fine dramatic moments. Dick sings his best, and Ruby Keeler dances better than she ever has before. Top acting honors go to Lewis Stone, who by this time should have a Congressional Medal for his military and naval rôles. John Arledge and Ross Alexander contribute fine bits.—Produced by Warner.

#### MUSIC IS MAGIC

\*\*\*

B ECAUSE it marks the return of Bebe Daniels to the screen after a considerable furlough, and because it offers the best performance to date of Alice Faye, this picture is among the month's most important. Bebe plays the waning screen star, with Alice Faye taking the rôle of her young rival. Alice steps into Bebe's shoes when the latter goes temperamental at a rehearsal and scores a big hit. Ray Walker has the leading male rôle in the film as Alice Faye's boy friend. His work makes it seem surprising that he hasn't been seen more on the screen in important rôles. There is excellent comedy in the picture, provided by Mitchell and Durant. and Rosina Lawrence takes a portion of the honors.-Produced by Fox.



Roscoe Karns gets an earful of good advice from his manager, Lee Tracy

#### TWO FISTED

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LAUREL wreath to Lee Tracy in his A rôle as the glib manager of Roscoe Karns, a pugilist who doesn't know he is washed up. Down on their luck, the two are hired as butler and second man in a family presided over by a no-good husband who is attempting to gain possession of his little son. The story is breezily told, with plenty of action, which includes one bang-up boxing match in which Karns demonstrates considerable ring prowess. Little Billy Lee stamps himself as a capable child actor, and Gail Patrick is pleasing as the young wife and mother. Grace Bradley is a nursemaid anyone would be grateful to have around. The laughs, inspired by delightful comedy scenes, go over with machine gun rapidity, and there is not one moment when the picture lags. This picture won't make screen history, but it is an hour of well nigh perfect entertainment.-Produced by Paramount.



Walter Abel and Margot Grahame are a convincing pair of lovers

#### THE THREE MUSKETEERS

\*\*\*

MEMORIES of the day when Doug Fairbanks still ruled as the top romantic hero of the day come back with The Three Musketeers. This picture preserves all the color and romance of the popular Alexandre Dumas novel, although it has been changed in detail and considerably condensed. Walter Abel does splendidly in the rôle of D'Artagnan and shows promise of becoming a new star. Paul Lukas as Athos, Onslow Stevens as Aramis, Moroni Olson as Porthos, Rosamond Pinchot as Anne of Austria, and Heather Angel as Constance are all outstanding. The performance of the brilliant Margot Grahame as the infamous Milady de Winter leaves nothing to be desired. A grand picture all around. See page 8 for interesting contest in connection with this film.—Produced by Radio.

sehde isdhe

The All-American GIRL

By Dick Mook

Get acquainted with Patricia Ellis, the talented girl who really deserves her title - "The Most Promising Young Actress of 1935"

HERE is a silver plaque on the mantelpiece of her living room which reads, "To Patricia Ellis-selected by the readers of SCREEN BOOK Magazine as the most promising young actress of 1935."

She is not only the most promising young actress, she is

the most amazing girl.

She is the type one meets at girls' colleges—at college proms-at summer resorts and with whom one carries on summer flirtations. But she is also the type one marries, if one is lucky. She appeals to all ages and all sizes of masculinity. Take a gander at some of the men she's been seen around with recently:

William Frawley, known to his intimates as "Bill." Casting no disparagement on Mr. Frawley's appearance, I should say he's old enough to be her father. Whether he is or not, he looks it. Yet there they are, frequently together, laughing and chattering as though they were two high school kids.

When I asked Pat what it was about her that appealed to Mr. Frawley she said, "I don't know how Bill feels about me but I go out with him for laughs. There seems to be something about us that inspires the other to wisecracks. I never have so much fun in my life as when

I'm with Bill."

She is also often seen with Dick Foran, Warner Brothers new Western star. "Dick and I have a lot in common. We're both just getting a good start in pictures and we have similar tastes. The other night I went out with him and his father. Dick was tending strictly to celebrating getting off his diet and out of training and his father's arrival but the father (who was celebrating just as much) and I were having a swell time. I never had so much fun in my life. He's one of those jolly Irishmen who can take it."
"I see," I muttered. "You mean you're just an old

men's darling."

"I'm Irish myself," she continued, paying no attention to the interruption, "and I like to go out with Irishmen. They've a sort of a certain quality about them no other men have, and it's a quality I like."

This summer a college man from the east visited me. We'll call him "Willie," although that isn't his name. He promptly fell head over heels in love with Pat and dated her on every possible occasion.

There are three men of as widely different types and moulds as [Continued on page 47]





But secretly she cried over her pimply skin



BUT, ACTUALLY, OF COURSE, SHE WANTS TO BE PRETTY AND POPULAR

> NASTY, HORRID HICKIES! IF I COULD ONLY GET RID OF THEM!



POOR CHILD\_THOSE PIMPLES HAVE HURT HER LOOKS, AND MADE HER MISS SO MANY GOOD TIMES!

WHY DON'T YOU HAVE HER TAKE FLEISCHMANN'S YEAST? IT CURED MY ANNIS PIMPLES!





Don't let adolescent pimples cramp YOUR style

From 13 to 25 years of age, important glands develop. This causes disturbances throughout the body. The skin becomes oversensitive. Harmful waste products get into your blood. These poisons irritate the sensitive skin and make pimples break through.

Physicians prescribe Fleischmann's Yeast for adolescent pimples. This fresh yeast clears skin irritants out of the blood. Pimples vanish! Eat it 3 times a day, before meals, until skin clears.

clears the skin

by clearing skin irritants out of the blood

SCREEN BOOK MAGAZINE, DECEMBER, 1935



VERY man and woman in the Hall of Fame today was at some time or other known as a Black Sheep!

"But it is those men and women who have had courage enough to depart from current standards, to think their own thoughts and to live their own lives, who have made the contributions to our history and to our knowledge which has meant progress for civilization."

With a speculative finger Otto Kruger deepened a line in his face, added a final touch to his makeup for his rôle of Stephen Vane in the Republic production of Warwick Deeping's Two Sinners.

On the set there was the orderly confusion of lights being adjusted, of cameras being placed, of sound apparatus tested.

Kruger's discussion was in keeping with the tale being made—of a man who had made his own laws, who had paid his debt to society by a long prison sentence, and who had then come out to face criticism and slights; who found love, only to discover that that love was denied him because he was a black sheep—a man who had fought for what he knew was right. It was only after the woman found herself in the fold of black

sheep that she knew a new point of view, discovered how unfair and intemperate public condemnation can be.

"Happiness for the Black Sheep is of necessity very rare," declares Otto Kruger. "For out of all those who seek new fields contrary to family precepts, against the will and the desire of parents, there is only a small percentage who achieve their goal of importance—and therefore, instantaneously becomenot the black sheep—but the successful and courageous pioneer.

"Usually men and women of strong fiber only, of great faith and will-power, can fight the tide of determined destiny and seek their own world.

"IF YOU will consider the history of literature and of the arts and of the sciences, you will find that the men and women remembered long after their bones have turned to dust, began their careers by being secluded, by being ostracized by the world into which they were born.

"The dark sheep is always the non-conformist. The individual who insists on doing his own thinking. On making his own road. On following the light [Continued on page 59]

#### The All-American Girl

[Continued from page 44]

it would be possible to find (not including Foran's father), yet Pat exerts a potent fascination for all of them. "Willie," she confided, "was something of an experi-ment. He's different from anyone I've ever gone out with."

"More serious, better educated, more refined?" I suggested.

"No-o," slowly, "it wasn't that. He was just a different type. He had a

swell sense of humor up to a certain point and then he had none at all."

"None at all?" I repeated indig-nantly. "That's

my guest you're speaking of."
"Tush," said Pat. "Keep your shirt on. I said he had a sense of humor, up to a certain point. I mean, I'd see something that would tickle me and I'd knock myself out laughing. He'd laugh along for awhile but beyond a certain point he couldn't see anything

funny about it. "Another thing, I was continually shocking him. That was fun because among the people I really know I never shock anyone. You know your-self," she went on earnestly, "according to Hollywood standards I'm pretty conservative but I

guess according to the standards of college men I'm a regular Jezebel. It was fun being considered one when you knew darned well you weren't.'

"Was the experiment a success?" I

queried.

'Not an unqualified one," she answered frankly. "His not laughing at the same things I did was not entirely due to a lack of humor. It was due more to a difference in viewpoint. It's always that way when go out with people outside the profession and it's why I seldom have dates with people who aren't connected with this industry.

PAT'S frankness is one of her outstanding characteristics. She says what she thinks and the heads and quips

fall where they may. Her development as an actress has

kept pace with her development as a personality. In the three years she has been in Hollywood I have watched her hair fade from a rich chestnut brown to a pale gold. So far no wrinkles have accompanied the aging but time has etched its marks on her character. One

[Continued on page 54]

#### MINUTE INTERVIEW-



#### FRED ASTAIRE

DANCING is largely a matter of prac-ise—and it is hard work. tise—and it is hard work. Too many ambitious young people believe that dancing lessons are all they need to become successful. Actually, instruction is not half the task. I spend many hours in rehearsal and frequently, particularly during the making of Top Hat, was completely stumped for something new. But just by dancing around an idea that clicked would pop out of thin air eventually. "What should a young person who is ambitious

person who is ambitious to dance do? Study under a competent 



"I'm Johnson's Baby Powder - the kind that soothes away skin irritation just like that! For I'm soft as silk - made of the very finest Italian Talc. No gritty particles nor orris-root in me. And don't forget my team-mates - Johnson's Baby Soap and Baby Cream!"

Johnson & Johnson

Johnsons

BABY POWDER



## It all depends on the WOMAN

There are sensitive women everywhere who do not trust the superficial information that is going around about feminine hygiene. These deep-natured women want the whole truth from the scientific standpoint. They must depend on themselves to sift out the real facts. And to them the news about Zonite will be welcome.

 You do not need to use poisonous antiseptics for feminine hygiene, just because an older generation used them. In those days there were no antiseptics powerful enough for the purpose, except the poisons. But that was before the discovery of Zonite the antiseptic-germicide of the World War.

Zonite is powerful, and Zonite is safe. Zonite is far more powerful than any dilution of carbolic acid that can be used on the human body. But Zonite is not poisonous. Not caustic. Zonite has never harmed any woman. It will not desensitize tissues. It cannot cause accidental poisoning.

• The old-fashioned poisonous antiseptic has no place in the life of the modern woman. She has welcomed Zonite—and Zonite is now available in every town and city throughout the length and breadth of America. Sold in bottles; 3 sizes, 30c, 60c, \$1.00.

Another form of Zonite. . Suppositories Besides the liquid Zonite, there are also Zonite Suppositories. These are \$1.00 for box of a dozen. They are dainty white cone-like forms, each sealed in its own glass vial. Some women prefer them to the liquid. Other women use both. Ask for both the Zonite Suppositories and the Liquid Zonite by name at drug and department stores. There are no substitutes. Send for the booklet "Facts for Women." This is a plain, clear statement on the whole subject of feminine hygiene. Much discussed in women's circles. Coupon below will bring you a copy. Read it and get frank, authoritative data on this important phase of modern life. Write today.

#### USE COUPON FOR FREE BOOKLET

ZONITE PRODUCTS CORPORATION FG-512 Chrysler Building, New York, N. Y. Please send me free copy of the booklet or booklets checked below. ( ) Use of Antiseptics in the Home ( ) Facts for Women NAME .... (Please print name) ADDRESS ..... ....STATE..... (In Canada: Sainte Therese, P.Q.)



Lilian Bond is proud of this smart afternoon frock, in which she is seen on the studio lot where she is appearing in "The Bishop Misbehaves". You can have a dress like it!

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SCREEN	BOOK	Dans	
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Lilian Bond in her new sports suit of checked and plain brown wool. A pretty fringed scarf, made entirely of plaid ties, Ascot style, and narrow bands of plaid are set into the overblouse just above and below the widestitched belt to add a touch of chic

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You see **Beautiful Duart Waves** on every Motion Picture Screen



IF YOU were a Hollywood star you would want the loveliest permanent wave money could buy. You would look for beauty-not for "bargains"and nine out of ten stars would advise you to choose Duart.

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  White or
  Gray
  (Platinum)
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## STOP A COLD THE FIRST DAY!

### **Drive It Out** of Your System!

COLD once rooted is a cold of danger! Trust to no makeshift method.

A cold, being an internal infection, calls for internal treatment. A cold also calls for a COLD treatment and not a preparation good for a number of other things as well.

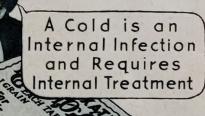
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All drug stores sell Grove's Laxative Bromo Quinine. When you ask for it, don't let anyone switch you to something else, for any reason! The cost is small, but the stake is large!





## "Beauty Is Worth Fighting For I"

[Continued from page 41]

Lee-where Carole was known as Jane Peters, Dorothy was known as Marjorie

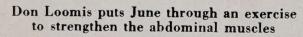
Millsap, and she, herself, answered to the name of Margaret Vallikette. (Except, she says with a grin, when they forgot the "V" on her last name!)

For five years, she studied dancing-first at the Egan School, then with Ernest Belcher, finally with Arnold Tamon. When she was about nine or ten, she danced solo at the Philharmonic Auditorium, giving her the thrill of her young life. That was her first appearance in public.

ARRY CEBALLOS, who has since become a movie dance director, was scheduled to put on a theater prologue

June Knight believes archery is grand sport, but that swimming is the only exer. cise that alone will develop a perfect body





and asked all the dancing schools in Los Angeles to send him their more advanced pupils for tryouts. Three hundred showed up. June was the first to dance for him-and the first of the total of twenty-four selected. Her stage career had started.

'Then," June continues, "when I was going on sixteen, I went out to one of the sets on the back lot at M-G-M to watch some tests for Madame Satan with some of the girls. Cecil B. DeMille was there, and a pianist, and an actress trying out for the leading rôle. She did a song and then left, DeMille going outside with her. 'Hmph!' I said to the other girls. I could sing better than that!' Picture me—fifteen, show-offy. Picture me-fifteen, show-offy, smart-alecky, thinking I 'could do better than that.' The others said, 'All right, why don't you?' I saw a chance for some fun, so I asked the pianist if he would play for me. He played, and I sang. I didn't even know the words of the songs he played—Chocolate Soldier and Sweethearts—but I made up words. When I got through, everybody clapped. And then, right at my elbow, a gruff voice asked, 'What's your name?' It was Mr. DeMille. 'M-M-Marie V-V-Valli,' I managed to tell him.

SCREEN BOOK MAGAZINE, DECEMBER, 1935



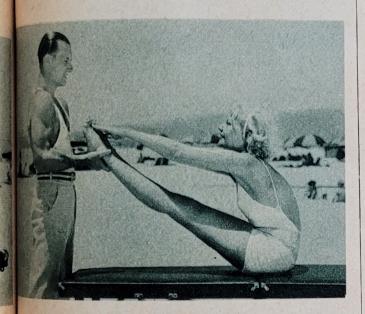


"He took me over to his office-about four times as big as a small hotel. He told me to sit down in one chair, and he sat in the other. I was on the edge of mine, and he was leaning back in his, gripping two lion's heads on the arms of his. 'Sit still!' he told me. That lasted for about ten minutes. He was trying to analyze my possibilities for dramatic work.

"Then he called in Mitchell Leisen, his assistant, who is now a director—and had me read a very dramatic scene. I had never had any dramatic experience; I couldn't read properly; and they couldn't spare the time and the labor to give me the training. But DeMille was so desperate, trying to find an actress for the rôle that Kay Johnson later played, that he momentarily considered me-fifteenyear-old me-for the rôle of a woman thirty years old."

She did dance in the picture, however, and did voice-doubling in song sequences. Later she dance-doubled for Greta Garbo Later she dance-doubled for Greta Garbo in Mata Hari and Sally Eilers in Dance in Mata Hari

"His partner, a very attractive girl named June Lloyd—who had, somehow, had the name of June Knight tacked on to her—fell ill, and he asked me to dance with him. I had never done any ball-room dancing before, but we rehearsed for days from nine in the morning until midnight, and opened at Coronado—where I discovered I was billed as 'June Knight.' I told him, 'I'm not going to use the name of June Knight. It isn't mine. I'll be accused of taking it from somebody else. He told me that June Lloyd was going to come and see me and talk with me. And she did come.



Photos at left and above show exercises which help develop trim legs and hips

She told me that she was married and was retiring from the stage, and that I had as much right to the name of 'June Knight' as she did, because she had never taken it legally. So that's how I acquired the name—which is all mine now."

But, about this figure of hers. She is five feet, five inches tall, and her weight seldom varies from a hundred and ten pounds. She measures thirty-five inches around the bust, twenty-four and a half

"I don't believe in diet

"I don't believe in dieting," she says, "though I do believe in sensible eating. I like vegetables and eat little starch.

"Sports for exercise? Swimming is the only one that has everything. Tennis and golf are good games—but golfers and tennis players aren't famous for their forms, as swimmers are. Swimming develops your chest, smooths down every muscle in your body, teaches you correct breathing."

She was on her way to rehearsal after our interview. As we started to walk out together, she asked me if I had ever tried the stunt of breathing in while taking five steps, then breathing out during the next five steps. It's one of her favorite habits, it seems. And an invigorating one, I assure you. Think of June Knight . . . and try it!

## Gorgeous Lemon Pie Filling WITHOUT COOKING!



11/3 cups (1 can) Eagle Brand Sweetened Condensed Milk 1/2 cup lemon juice

Grated rind of 1 lemon or

4 teaspoon lemon extract

2 eggs
2 tablespoons granulated
sugar
Baked pie shell (8-inch)

Blend together Eagle Brand Sweetened Condensed Milk, lemon juice, grated lemon rind or lemon extract, and egg yolks. (It thickens just as though you were cooking it, to a glorious creamy smoothness!) Pour into baked pie shell or Unbaked Crumb Crust (See FREE cook book.) Cover with meringue made by beating egg whites until stiff and adding sugar. Bake until brown in a moderate oven (350° F.). Chill.

• Here's a lemon filling that's always perfect! Never runny. Never too thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it, and you'll never make lemon pie the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old way again! • But thick. Try it is a supplied to the old



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New! New! NEW! Just off the press! "Magic Recipes" is a thrilling new successor to "Amazing Short-cuts." Gives you brand-new recipes—unbelievably quick and easy—for pies, cookies, candies, frostings! Sure-fire custards! Easy-to-make refrigerator cakes! Quicker ways to delicious salad dressings, sauces, beverages, ice creams (freezer and automatic). Address: The Borden Sales Co., Inc., Dept. FWG-125, 350 Madison Ave., New York, N. Y.

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It is not too soon to think about Christmas gifts for your friends! Give a year's subscription to SCREEN BOOK—a gift that will be appreciated the year around. Simply send a dollar to R. E. Haig, circulation manager, SCREEN BOOK, 529 South 7th Street, Minneapolis, Minn. An attractive card will be sent to the person to whom you wish the gift subscription mailed. Note: In Canada, the subscription price is \$1.75 and in other foreign countries it is \$1.50.

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SCREEN BOOK MAGAZINE, DECEMBER, 1935

### JUNGLE MADNESS FOR CULTURED LIPS



to lips the sublime madness of a moon-kissed jungle nightthe new Jungle shade of SAVAGE Lipstick! It's a brilliant, vivid, brighter red—the most exotic color ever put into lipstick-and a truly adventurous hue! And is Jungle indelible? So much so that its intense color becomes an actual part of you . . . clinging to your lips . . . all day . . . or, all night . . . savagely! There are four other SAVAGE Lipstick shades: Tangerine (Orangish)

. . . Flame (Fiery) . . . Natural (Blood Red) ... Blush (Changeable). 20c at all 10c stores.

#### The Best GRAY HAIR REMEDY IS MADE AT HOME

YOU can now make at home a better gray hair remedy than you can buy, by following this simple recipe: To half pint of water add one ounce bay rum, a small box of Barbo Com-pound and one-fourth ounce

pound and one-fourth ounce of glycerine. Any druggist can put this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained. Barbo imparts color to streaked, faded, or gray hair, makes it soft and glossy and takes years off your looks. It will not color the scalp, is not sticky or greasy and does not rub off.



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## Come Into Glenda Farrell's Kitchen!



Glenda Farrell loves to experiment with a recipe book. She has just discovered something new in Cream Cheese pie for her cook, Theresa Zimmerman

By Grace Ellis

OU'LL find no dessert which is lovelier to look at, and gives more zest to a holiday meal than Glenda Farrell's favorite pastry. It's a specialty of her excellent cook, Theresa Zimmerman. This is the complete recipe:

#### CREAM CHEESE PIE (Served With Cranberry Jelly)

Pastry: Sift two cups of pastry flour with one teaspoon of salt and five-eighths teaspoon of baking powder. Place twothirds cup of shortening in a bowl, add one-third cup boiling water. Stir vigorously until fat is melted. Add sifted flour immediately, and stir rapidly until mixture forms a large ball on the spoon. Pat dough out on waxed paper. The dough easier to roll, later on, if it is patted into a large flat sheet, measuring about eight by sixteen inches. Cover with waxed paper and chill in cold place until very stiff. (This quantity is sufficient for two single pie crusts.)

Let dough stand at room temperature for a few minutes, then make into single pie shells, following Mrs. Zimmerman's method. Bake for five minutes at 500 degrees F. in order to partially set crust.

Filling: Blend one cup sugar, two tablespoons flour, the grated rind of one orange and one-quarter teaspoon salt. Mash four packages of cream cheese with a fork, and beat in one cup thin cream or top milk. Then add four beaten eggs, the dry ingredients and one-quarter teaspoon vanilla. Pour into partially baked crust, and bake for forty minutes in a slow oven, 325 degrees F., or until pie has set. If a meringuetopped pie is desired, add the meringue after the first twenty-five minutes of baking.

Mrs. M. Bemiss, 2651 Las Aromas, Oakland, Calif., is the happy winner of a ten piece gift set of Pyrex glassware in the surprise recipe contest.



Hot water pastry is Theresa's speciality. It's always fooland-flurry proof, she insists



The hot water dough is chilled before it is rolled and wrapped neatly in wax paper



Into the refrigerator over night, or for at least an hour or two, to chill thoroughly



The dough should be briskly and care fully rolled on a very lightly floured board

SCREEN BOOK MAGAZINE, DECEMBER, 1935





Lay pie pan upside down and cut crust more than an inch larger all around

The fluting is easy. Simply turn back the extra dough to form a double edge





After the rim is set by baking a few minutes, the deli-cious filling is poured in

Here's Glenda again, doing away with the finished masterpiece. Try the recipe yourself

#### USE THIS RECIPE SERVICE:

You'll love Theresa Zimmerman's Cream Cheese Pie. And, if you're plumb-scared of pie crust-even the easy hot-water crust-you'll like the popular new SCREEN BOOK testing kitchen pie:

#### GRAHAM CRACKER **PUMPKIN PIE!**

It's a marvelous dessert. And a mere novice can handle the crust. Write for the recipe. It's FREE.

You'll want the free pie leaflet, too, Cranberry Pie, for ( reci Orange Chiffon Pie, the conventional Pumpkin Pie, and a dozen

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heartburn or sour stomach, quickly, pleasantly, safely!" TUMS measure the acid in

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tion is relieved, any excess antacid leaves the

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#### WRITES MICHIGAN LADY "Look ten years younger!"

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OHIO NURSE LOST 47 Lbs.—Gladysse L. Ryer, Registered Nurse, V. A. F. Cottage 2, Dayton, O., writes: "I lost 47 lbs. though I did not diet. My skin is firm and smooth." Others write of reductions in varying amounts, as much as 80 lbs., and report feeling better while and after taking RE-DUCE-OIDS. Why not do as these women have done? Start today with easy to take, tasteless RE-DUCE-OIDS, in tiny capsules.

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If you suffer with those terrible attacks of Asthma when it is cold and damp; if raw, Wintry winds make you choke as if each gasp for breath was the very last; if restful sleep is impossible because of the struggle to breathe; if you feel the disease is slowly wearing your life away, don't fail to send at once to the Frontier Asthma Co. for a free trial of a remarkable method. No matter where you live or whether you have any faith in any remedy under the Sun, send for this free trial. If you have suffered for a lifetime and tried everything you could learn of without relief; even if you are utterly discouraged, do not abandon hope but send today for this free trial. It will cost you nothing. Address: Frontier Asthma Co. 96-A Frontier Bldg., 462 Niagara St., Buffalo, N. Y.

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#### The All-American Girl

[Continued from page 47]

thing only about her hasn't changed: she's as mad as The Mad Hatter.

At the San Diego exposition there is a concession showing how movies are made. Every day a group of stars or featured players from Hollywood go down and take a bow. Then, a company of lesser lights act a scene. One day the Hollywood delegation comprised, among others, Ann Shirley, Toby Wing, Paula Stone and Pat. After they had been introduced and taken their bow, there was nothing for them to do for forty-five minutes but wait until it was time to take another bow. As they were scheduled to take nine bows that day the waits between them began to grow tedious.

"INSTEAD of just taking a bow," Pat suggested, "let's do a sketch. Ann, you and Toby go first."
So Ann and Toby got together with

one of the men, dressed him up as their father and had another man act as director. "Now," the director instructed them when they got out on the stage, "you girls are sisters. You haven't seen your father in a long time. You come in and greet him. But you underplay it. The greeting isn't effusive enough. So I bawl you out and you do it over again. This time you're too effusive so you take another tongue-lashing from me. The third time you get it right. That'll show the audience how differently the same scene can be played."

The "sketch" went off according to plans, to the delight of the audience and Ann and Toby were quite pleased with themselves for thinking it up. "Now, Pat," Ann said, "you and Paula think up something."

There was a whispered conference between Pat, Paula and the father, accom-

panied by much giggling.

When it came time for them to put on their sketch, they primed the director to give them the same instructions. The two girls sauntered languidly on to the stage, their hands, on an elevation with their chins, extended listlessly in greeting to their long-absent parent.

"No!" screamed the director. is your father. You haven't seen him in months—years, maybe. Is that any way to greet your father? Go out and come in again and try it over."

The girls made their exit and the father took his place.

"Now!" called the director.

Suddenly from offstage there came ear-splitting yells of "Father!" "Daddy!" and the two girls rushed on the stage, leaped on the hapless father, threw him on the floor and rolled all over the place with him, in their exuberance at seeing him once more.

The audience rocked with laughter and when Ann and Toby could control themselves they quit speaking to Pat and Paula for burlesquing their sketch. Quit, that is, for about ten or fifteen minutes, which is a long time for any girl to quit speaking.

ANOTHER time Pat and Paula went to a picture show together. Neither of them cared for the star who is one of our "intellectual" actresses, but she is considered a good technician so the girls

SCREEN BOOK MAGAZINE, DECEMBER, 1935

felt they should see her and try to learn something. About the middle of the film the star did something that tickled Pat's risibilities. She started laughing and explaining to Paula what had tickled her. A woman in front of them glanced around in annoyance. Pat laughed harder. The woman turned around in her seat and glared.

"It's all right," Paula soothed her. "She's drunk (indicating Pat) but don't be alarmed. It'll wear off and she never gets nasty when she's in her cups.'

As neither Pat nor Paula ever drink anything stronger than a very light wine, Pat let go and howled. The woman took one more look at Pat and hastily moved her seat.

Despite this harum-scarum quality. she is an omnivorous reader. Books litter her living-room, and there is no one type of book that predominates.

"What kind of book do you really

prefer?" I asked once.

"Any kind, as long as it's well written," she answered. "Maybe I shouldn't say that, either. I don't care much for war stories, although I enjoyed Paths of Glory. I don't care much about women writers, except a few. I love Dorothy Parker, Gertrude Atherton and Gertrude Stein.

"Gertrude Stein!" I echoed.

Pat smiled and nodded. "I think she's cute," she murmured firmly.

"When do you find time to read?" I wondered. "No matter where I go,

you're always there." "I read constantly," she informed me. "On the set, between shots, I'm always reading. I'm on the go constantly from noon until past midnight when I'm not working. The only way I can keep going like that is to sleep late in the morning. So, when I'm not working, I lie in bed until noon and usually read

then.' "Pat," I said to her once, "every actor I've ever talked to has a story in the back of his mind he would like to have written about himself if he could get it printed without being made to seem conceited. What kind would you like?"

"I don't know," she answered, uninterested.

"Well, what kind of stories about other people interest you?" I persisted. she answered, brightening. "I think stories about people's secret ambitions are interesting.'

"What are your secret ambitions?" I flung at her.

"I haven't any-for publication," she came back.

THE telephone, which had been ring-I ing an intermittent accompaniment to our conversation, now started jangling uninterruptedly. "I've got to go, Pat," I informed her regretfully. "I can't stand all this competition. It's breaking

my heart."
"Yeah, I know," she grinned.

As I closed the door the telephone rang once more, and I heard her say, "Hello! John . . . when? . . . sure I'll

Johnny, huh? Now there's a new one but then I told you she appeals to all ages and sizes—Warner Brothers' All American Girl.

#### Narrow Escape!

[Continued from page 14]

says. "It was just one of those things that cannot be anticipated or prevented.

Strangely enough, I had a premonition that the cat was going to attack but it happened so quickly I could do nothing to prevent it."
to prevent it."
In your adventuresome life doubtless

you have suffered many accidents," I

"No, I haven't," he replied, "and I have never been bitten by a lion before and hope I will never have the experience again."

Yet Bickford was looking forward to returning to the studio to complete the scenes that were interrupted by Tarzan's attack! With Tarzan, not another lion, working with him.

Despite the pain that occasionally brought a wince and an involuntary gasp to his lips, Bickford recalled certain features of his experience with amusement. To supply him with a laugh his nurse, Isabel Edmundson, had brought him his chart.

"What do you suppose was the description they had put on it when I was brought in?" he asked me. "It was, 'well developed man, heavily bearded type'.

Through the requirements of his rôle Bickford had let his beard grow and his face was covered with a thick stubble that matched his fiery hair. When the ambulance rushed him to the hospital he probably looked as little like a famous

movie star as anybody possibly could.

His room was filled with flowers and he was proud that the majority of them were from extras, grips, electricians and other workers associated with him in the filming of the picture. He had the nurse show me a thick sheaf of telegrams received from fans in all parts of the country, wishing him a quick recovery.

"WILL you ever do another picture with wild animals?" I asked.
"Certainly, if the occasion arises," he said emphatically. "As I said before, repeats in the blame for this assident. If nobody is to blame for this accident. If I want to face the dangers of working with wild animals I certainly am not going to welch or complain if an accident happens. I wasn't forced to accept the rôle—I asked for it. And by the same token, if I didn't want to work with wild animals no director or producer could induce me to.'

Tarzan? Nobody knows what he is thinking; how he feels after attacking one who had considered him a friend. Perhaps the fact that he escaped from his cage on the Universal lot the night of the accident and was discovered the next morning by frightened studio employees hiding under a New England church set may be some indication of his

mental attitude. But Bickford still considers him a friend and is going to give him a big meal of raw meat . . . though he is in deadly earnest when he warns everybody to be wary of Tarzan in the future for Tarzan's killer instincts have been

Watch for the announcement of winners in The Top Hat Contest in the next issue of SCREEN BOOK.



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#### SPECIAL FREE OFFER





In This Issue:

SECRETS of MOVIE THRILLS

HOW TED HUSING BROADCASTS FOOTBALL

> MAKING XMAS **GIFTS** And CARDS





Can You Unscramble Pictures? Identify These Men?

Photographs of well-known movie stars, aviators and sports champions have been scrambled as at the left; for reassembling and identifying the pictures, 123 cash prizes are being offered. Full details are in the December issue of

& INVENTIONS MAGAZINE

SCREEN BOOK MAGAZINE, DECEMBER, 1935

## I'm Hotel Hostess Now-andearning a splendid salary"

Helen Armitage, Hotel Hostess, Secures Position Though Without Previous Hotel or Business Experience.

'I had never been in business knew nothing about any trade or vocation. When the finding of a position became imperative, I enrolled for the Lewis Course, convinced that I could make good in the fas-cinating hotel and institu-tional field. Now I am Hostess of this lovely hotel, for advancement. All entirely due to my Lewis
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Good positions from coast to coast for trained women in hotel, club, steamship, restaurant and institutional field. Hundreds of graduates put in touch with positions in last six months as Managers, Assistant Managers, Housekeepers, Hostesses and 48 other different types of well-paid positions. Living often included. Previous experience proved unnecessary. Lewis graduates, both young and mature, winning success. Good grade school education, plus Lewis Training, qualifies you at home in leisure time. FREE Book gives full details about this fascinating field, and explains how you are registered, FREE of extra cost, in the Lewis National Placement Service. Mail counon NOW.

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Index to

## GRAND PRIZES

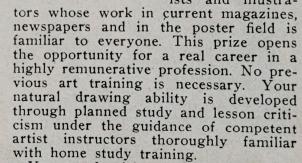
\$1000.00

IN ADDITION to the prizes offered in The Last Days of Pompeii Contest as announced on page 10, \$500.00 in cash will be awarded winners of the Grand Prizes in the contest series. First prize is \$250.00; (second prize described below); third, \$150.00, and fourth, \$100.00. Study the grand prize list on these pages and see for yourself the many fine awards being offered. You still have a chance to enter two contests in the series. (See page 8.)

OFFERED as second prize in SCREEN BOOK's picture contest is a free course in Commercial Designing or Illustrating, given by the Fed-

eral Schools, Inc., Minneapolis, Minn.

The cash value of \$190 is secondary to the opportunity of a lifetime, open to the winner to secure free a complete course of training in commercial art under instructors who have developed many of the highest paid artists and illustra-



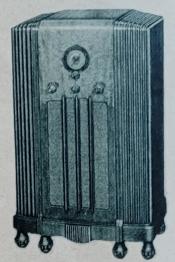
You are furnished the text books, illustrated charts and complete beginners drawing equipment upon enrollment. Each step of your art training is carefully followed by instructors who are specialists in that particular phase of the work and your progress analyzed in each lesson study.

America's foremost commercial artists and designers have personally contributed to the instructive information of the text book and these books alone are priceless as a reference to contemporary commercial art.

The exceptional opportunities this second prize offers cannot be adequately covered here due to space limitations. To supplement this, the school will furnish free booklets and catalogues giving complete information to all contestants who write direct to Federal Schools, Inc., Federal School Bldg., Minneapolis, Minn.

Avail yourself of this exceptional contest offer at once. Read the rules governing the contest on page 10 and prepare your entry immediately.

SCREEN BOOK MAGAZINE, DECEMBER, 1935



HERE are many hours of delightful entertainment ahead for the contestant who wins fifth prize -the beautiful Crosley Merrimac radio set as illustrated at the left. The Merrimac is the last word in radio reception, a remarkable set which is capable of receiving programs from all

parts of the country with equal clarity and depth of tone. In addition, this set is an attractive cabinet model of matched stump walnut veneer-a household necessity which will add to the charm of any room. The value of the Crosley Merrimac in retail stores is \$79.50, but the contest winner who captures this prize will have the set delivered free to his or her home.

By entering both The Three Musketeers Contest and The Last Days of Pompen Contest, you have two chances to win this radio. See page 8.



SIXTH and seventh prizes, \$25.00 Max Factor De Luxe Make-up Kits, are illustrated above, showing the neat leather case complete with Max Factor beauty preparations arranged on removable trays. The luxurious Make-up Kit is created for famous screen stars in genuine black genuine black or brown leather, exduisitely appointed with a full-sized beveled mirror. This kit may easily be converted into a smart week-end bag. comes fully equipped with full-sized con tainers of your own Color Harmony in all of the make-up accessories. Face powder rouge, super-indelible lipstick, cleansing cream, skin freshener, powder foundation lash make-up blender, eye-shadow, eyelash make-up, eyebrow pencil and face powder brush—all of the beautifying Max Factor creations used by Hollywood stars.

ONE of the most beautiful, serviceable of all gifts in the Grand Prize list is the smart new Toastmaster Hospitality Tray. These trays, valued at \$21.50, will bring many years of service. Three of them are to be presented to eighth, ninth and tenth prize winners. The Toast-

master, with its patented Flexible Toast Timer, is exactly as shown by Gail Patrick in the accompanying illustration. The tray is of beautiful modern design, with individual snack plates and appetizer dishes in sparkling crystal by Fostoria. Your letter may win this splendid gift!

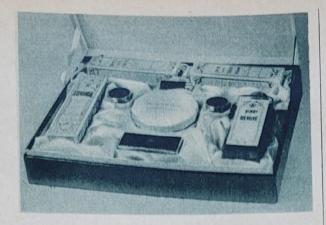




ELEVENTH prize is just the sort of beauty preparation equipment every girl would like to have—and it is remarkably complete. In the attractive box pictured above, Harriet Hubbard Ayer has included cosmetics to the value of \$8.50. There is Brilliantine, Tinted Sachet, Ayeristocrat Face Powder, Muscle Oil, Purmasque, dry rouge, lipstick, Skin and Tissue Cream, Beautifying Face Cream and Luxuria. Beauty products, bearing this famous name, are known by smart women everywhere as superior aids to charm. The contestant who wins this set will be the envy of all her friends. If a man, however, should walk off with the prize, he has just the thing for his lady's birthday or Christmas gift. Details of the contest are on page 8. If you hurry, you still have six chances to be among the winners.

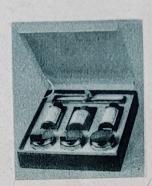
And remember, you do not have to submit a literary masterpiece to win. Every contestant has an equal chance, and originality counts most.





TWELFTH prize is a delight to the heart of any woman. It is a special set of Harriet Hubbard Ayer cosmetics. In the box, as illustrated above, are Luxuria. Beautifying Face Cream, Skin and Tissue Cream, skin tonic rouge, lipstick, eye shadow, face powder and Purmasque. This generously sized box of famous beauty aids has a total value of \$7.00.

THIRTEENTH unlucky) is the Harriet Hubbard Ayer gift package (value, \$3.50), containing cuticle remover, nail white, liquid enamel, orange wood sticks and emery board.



I MAGINE, even if you are not among the first few winners, you still may be among the one hundred happy contestants who will share the fourteenth to one hundred and fourteenth prizes. These consist of \$1.00 Tattoo South Sea Makeup Kits, complete with powder, libstick, rouge, mascara and mascara brush. With this handy set in her purse or on her dressing table, every woman may be secure in the knowledge that she has the last word in fine beauty preparations.



FIFTH prize in individual prizes offered in The Last Days of Pompeii contest is a large set of Luxor cosmetics with a value of \$10.00. Here are beauty products to please any woman's desire for smart aids to charm. The set includes cleansing, foundation, tissue and hand creams; complexion powder, dusting powder, lipstick, rouge and face powder in neat compacts. Be sure to read the contest news on pages 8 and 10 carefully for full details about prizes offered in addition to the Grand Prize awards. Then send your entry as soon as possible.

SCREEN BOOK MAGAZINE, DECEMBER, 1935



# Roll South into Summer THIS WINTER

## AT LITTLE MORE COST

These are the good new days! Glorious winter vacations under southern sunshine are no longer reserved for millionaires alone. The most modest income now permits a Greyhound circle trip to Florida, Gulf Coast, sunny Southwest or California—at scarcely more cost than a winter coal bill in the North. No other transportation offers so many interesting optional routes. Relaxation, warmth and comfort every mile of the way. Send for rates, pictorial booklet, all information.

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And You'll Jump Out of Bed in the Morning Rarin' to Go

THE liver should pour out two pounds of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest, It just decays in the bowels. Gas bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, sunk and the world looks punk.

Laxatives are only makeshifts. A mere bowel movement doesn't get at the cause. It takes those good, old Carter's Little Liver Pills to get these two pounds of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carter's Little Liver Pills by name. Stubbornly refuse anything else. 25c at all drug stores,



## ITCHING TOTALE

For quick relief from the itching of pimples, blotches, eczema, rashes and other skin eruptions, apply Dr. Dennis' cooling, antiseptic, liquid D. D. D. PRESCRIPTION. Its gentle oils soothe the irritated and inflamed skin. Clear, greaseless and stainless—dries fast. Stops the most intense itching instantly. A 35c trial bottle, at drug stores, proves it—or money back.

D.D.D. Prescription

#### Jean Harlow's Double Life

[Continued from page 33]

Jean—the Harlow who was created by the lurid adjectives of sensational newspapers. She has been quoted as saying, "Perhaps marriage is not meant for me." Dramatic stories have been written to prove that she has become disillusioned and embittered by misfortune.

The real Jean told me, "I feel that I am a normal human being, and naturally, I hope to find happiness in marriage. I think it's obvious that whatever misfortunes I have experienced have not embittered me. It isn't the things that happen to a person that are important. It's the lesson he draws from them. I have never been one to shirk or whine when I receive the bill for anything I have done."

She added frankly, "Everyone makes mistakes. I have made some. Everyone has misfortunes. Mine, unluckily, were headlined in the newspapers, whereas most people's are not known."

SHE was silent for a moment, and then continued, "Sincerely, I do not believe that a divorce should reflect upon either one person or the other. Naturally, none of us like it. No one likes to admit that he has failed, and divorce is failure. But I don't see how a marriage can be happy if only one person is happy. And I believe it is finer to admit trouble, and face it, than to disguise the fact and pretend."

World's Most Beautiful Body . . . Symbol of Allure. That's the way they describe the headline Harlow—a creature of whim and passion who attracts men by sheer physical magnetism.

by sheer physical magnetism.

Jean told me, "The physical attraction that some people call love—the infatuation of the moment—that's not what I want in my life. For me, love must come through sympathy and understanding. It must be founded on trust.

"To me, the ideal relationship existing between a man and a woman is one of absolute mutuality. There can be no selfishness. In friendships there is no selfishness—and therefore I believe that friendship is the very basis of love."

Jean smiled. "To many women, love is a matter of soft lights, a moonlit garden, or a table for two in a far corner of a fashionable restaurant. I'm not like that. For me, love would come with comradeship—a laugh over a shared joke, a long walk through the hills, a fast canter along a bridle trail."

Jean paused thoughtfully, curled up on the white couch in her all-white dressing-room. "Gossip about romances in Hollywood is unfair," she said suddenly, "in a way that has never been pointed out. Suppose I am seen dining twice with one man. Then the next week I am seen with another. According to the gossips, I've had two romances, I'm fickle and changeable, a flirt. As a matter of fact, the first man may still be my friend-and it may be simply circumstance that reporters have public with another! The first man, by seen me in this time pictured as a jealous, discarded beau - may have dined with me or lunched with me the day before in a place where no reporters were present. After all," she smiled, "I do sometimes invite friends to my home.

"There's another point. Screen stars Screen Book Magazine, December, 1935 are usually pictured as being so glamorous that a man couldn't know them without falling madly in love. I believe the exact opposite is true. Because we work hard for our livings, and play a man's part in the world, I believe we are more able to meet a man on his own terms. We are more capable, I think, of truly platonic friendships than most other women!"

Of her own volition, Jean brought up another way in which she differs from her screen-and-newspaper self. "On the screen, in China Seas, for instance, jeal-ousy has been one of my strong traits. Jealous Woman Fights For Her Man' might be the headline. Insulting him, plotting for him, luring him, I try to win him back. Because so many girls see these pictures and take them seriously, I'd like to express how I feel about that, myself.

"I think jealousy is fundamentally stupid! I believe it is an admission of something lacking in ourselves. You can figure it out quite matter-of-factly and the logic is unanswerable. If the person you care for continually does things to make you jealous, then he is merely an ideal you have built up in your own mind. The real person doesn't exist at all;—and he isn't worth worrying about!

"If the person is really faithful and true, you are proving yourself unworthy of his love if you feel jealousy. It comes back to my belief that love must be based on friendship. Happiness is what we desire most for our friends. If a man I cared for in real life wanted another woman, I'd hate to stand in his way. His happiness would be more important to me than my own!"

We asked Jean if she had grown to dislike the Harlow she plays on the screen, the colorful creature who is responsible for the Headline Harlow. She said honestly, "I'd be ungrateful if I dis-liked her. My screen characters have brought much to me, and they bring pleasure and relaxation to others. There has been something admirable about every character I have played. They have been fundamentally honest. They pretended to be no more than they were. They may speak incorrectly—" Jean smiled, and interrupted herself to tell me of people who have met her in real life and been astonished that she uses faultless English, "-but they have had both courage and sincerity. I think these two qualities have to be admired.

HOLLYWOOD Women Hate Harlow... That's probably the side of the headline girl's character which contrasts most dramatically with the person Jean really is. The newspaper girl attracts enemies, lovers, and defenders, but few real friends.

In real life Jean's friends would do anything for her, and she for them. There are big friendships, demanding and steadfast. There are little ones from day to day, less dramatic. "Friendship is more important to me than anything else in my life," Jean told me. "More than my work—more than money or love. It isn't what strangers think of you that counts. If you can meet the test of your friends, you known within yourself that you have nothing to fear."

### "Have Pity on the Black Sheep!"

[Continued from page 46]

which he alone can see. There are those, of course, who deviate into the bypaths, who become anti-social and therefore, to me, no longer the black sheep in the light in which I see it, but merely social gangsters. They are the ones who thrive on the sorrows of others, on the dis-couragements and the misfortunes of others. I speak rather of the intellectual black sheep. The man or the woman who feels that great things merit a great gamble.

"I was a black sheep as far as my family was concerned. To them my theatrical ambitions were nothing less than heresy. They wanted my future to be defined by a time clock in some business-they wanted me to embrace

the routine of an everyday occupation.
"When I joined a repertoire company
my father washed his hands of me. He could neither understand nor envision the urge which had driven me restlessly from one occupation to another and from one corner of the country to the other.

"Knowing how my family felt about my theatrical ambitions, feeling myself cut out of the family consciousness, I changed my name when I went on the stage. Instead of Otto Krueger, I became Otto Kruger. If I could not subscribe to their hide-bound ideas, the least I could do would be to spare them the sight of the family name blazoned on theater programs.

"I suppose if I had failed I would have continued the Black Sheep. But fortunately for all of us who are so tarred because we can't follow patterns, we become white as the driven snow once there is something of accomplish-

ment to our credit.
"Years later my father came to see me for the first time in a play in which I was starred in Cleveland. After the performance, as we were walking down the street, he looked at the theater marquee and there saw my name in electric lights. I knew I was no longer a black sheep when he turned to me and said: 'Why don't you put the E back in your

#### Charlotte Henry Contest Winner

With her letter about Charlotte Henry, Miss A. E. Miller, 1800 8th Ave., San Francisco, Calif., wins the fashionable Lettie Lee dress worn by the star as she appears in Forbidden Heaven opposite Charles Farrell.

The prize-winning letter follow "Nothing could please me more than to imbue my wardrobe with that gorgeous chic Lettie Lee dress, for there are many occasions on which I could wear it and feel a bit like Charlotte Henry. Of course, I'm not half so alluring and charming as she is. She's my idea of a beautiful and talented young actress who is going to go places in pictures, besides making Alice in Wonderland live on forever. I'm waiting for another Charlotte Henry treat as are thousands of other fans who boost her youth, beauty, charm and talent!"

"Of such small things is the heaven

of the black sheep made."

Director Arthur Lubin's, "Quiet Everybody! This is a take!" is an interruption. Minna Gombell and Martha Sleeper, supporting Kruger in this production, are now set for one of the high-lights, one of the dramatic moments in the picture. Martha, as the girl who is railroaded to prison by her employer, as played by Minna, engage in one of those realistic fight scenes between women, which the public doubts as real, when thrown on the screen. But they really are!

Minna and Martha bite and scratch, pull at each other's clothes and each other's hair while the cameras grind. Then Minna falls-striking her head against a low table, knocking over a vase

In her fall she has struck the sharp corner of the table, and the faint for which the script calls is definitely without pretense. Minna went out like a light. She wobbles to her feet with the help of the maid and the director, while Martha flutters about in her concern. But the pain is minimized. Lubin says it was a swell scene!

THE scene is ended and Otto Kruger continues as the whistle which breaks the silence on the set is heard.

And he says: Take a list of the stars in Hollywood. You will find that the majority of them were written off the family books, were censured and belabored by those who knew them—by those who resented their ambitions to step out of the tight and right circles into which they were born. Many of them sacrificed family ties because of that blind urge which sent them looking for something of which they themselves were not cognizant. Yet, today, I venture to say, since they have acquired fame and prestige and financial security, they are no longer considered Black Sheep by their former associates and relatives and friends. Now they have become the ambitious boys and girls who went out on their courageous own and made good!

"The fortunate thing for an actor is that within his lifetime he can turn from black to white. But those who really leave their mark on Time-who seek immortality through the advancement of a new thought, the development of a new philosophy, research into some hidden field of medicine or science—those who can't savor the fruits of their labor, but must wait for posterity for their vindication, deserve our sympathy. They have so little with which to feed their own hurts and their own loneliness. Only joy in the knowledge that they are following their destiny-only the certainty that they are doing what they must do. After all, we are all mortal. We all have human weaknesses. And we must fight for assuagement for the difficulty of living in the approbation of those we

"Every new trend in thought or science or politics is invariably the product of a Black Sheep's inability to accommodate himself or herself to existing conditions

or beliefs. But men with an ideal are always able to withstand society's crucifixion! SCREEN BOOK MAGAZINE, DECEMBER, 1935

## BEWARE

of wax like this in Face Cream!



For a penetrating, deep-working skin cream, change to Luxor Special Formula, the wax-free cream. Coupon brings 3-facial package FREE!

I F you suffer from dry or scaly skin, coarse, ugly pores, blackheads or whiteheads, or other common skin faults, chances are your present way of skin cleansing only hits the high spots. Change to Luxor Special For-

mula Cream, the wax-free cream. It penetrates deeply, gets right into embedded dirt, because it contains no wax to keep it from working in-or clogging pores.

You can see this for yourself be-cause of Special Formula's amazing visible action. Photos at the right show why you know a marvelous penetrating skin-cleansing has taken place, because you see it happen.

All cosmetic counters supply Luxor at \$1.10 and 55c. Use it, and if you don't agree that your skin is more wonderfully clean, clear and transparent than ever before, your money will be returned.

Sales-people often don't have all the facts on how cosmetics are Then made. So insist on LUXOR SPECIAL FORMULA. Guaranteed wax-free!









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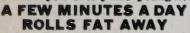
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#### NO DIET - NO MEDICINES · NO EXERCISES ·

AN AMAZING invention called Roll-A ette, developed in Rochester, Minnesota, makes it possible for you to rid yourself of unsightly pounds of fat and have a beautiful, slender form. This remarkable patented device takes off fat quickly from any part of your body without strengens. of your body without strenuous diets, dangerous drugs, exercise. Leaves the flesh firm and gives a natural healthy glow to the skin. Makes you feel years younger.



Take off many inches from the spots where you want to reduce most. ROLLETTE is an effective, scientific principle for reducing which is receiving the approval of physicians everywhere. Just send name and address for FREE

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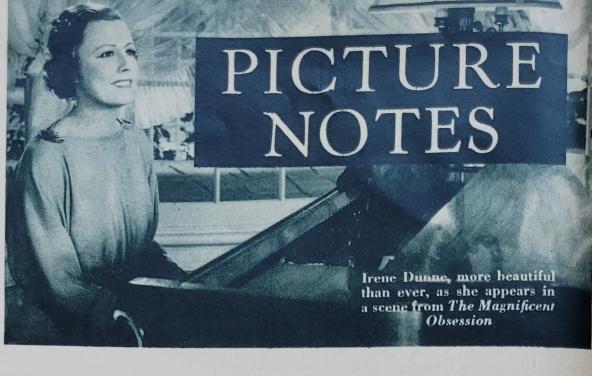
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"By using Rollette I have lost 23 lbs. the first month." Anne Reilly, Milwaukee, Wisc.

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NEW DRY-CLEANING CLOTHES BRUSH.
Revolutionary invention. Banishes old-style
clothes brushes forever. Never anything like it!
Secret chemical plus unique vacuum action.
Keeps clothing splc-and-span. Also cleans hats,
drapes, windcw shades, upholstered furniture,
etc. Saves cleaning bills. Low priced.
AGENTS WANTED. Hustlers making
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SAMPLE OFFER Samples sent at our risk to first person on. Get det





OSSIP buzzing around United Artists studio indicates that Ronald Colman will give the best performance of his career in The Man Who Broke the Bank at Monte Carlo, with Joan Bennett doing a swelegant job as his leading lady. Incidentally, isn't the film's title something of a mouthful for any theater marquee?

George Arliss gets a change of diet in his new picture, Mister Hobo, filmed by G-B. Arliss, who has been about every historic character except King George and President Roosevelt, casts aside his biographical trappings to play a lovable, happy tramp in this film, which brought him a sizeable check for \$30,000 overtime work in addition to his usual salary.

Movieland awaits with interest the appearance of Things to Come, the H. G. Wells story produced by Alexander Korda. The picture will let you know how the world is going to look in the year 2054, which should be interesting even if you won't be alive and kicking on that date. In the film are four hundred of England's most beautiful girls.

Rochelle Hudson and Edmund Lowe did such a good job together in Snatched that Fox studio has assigned them to joint leading rôles in Champagne Charlie, adapted from the Gene Markey story.

Because of Charlie Bickford's unfortunate encounter with a lion, it was necessary to change the shooting schedule of Shirley Temple's new picture, The Littlest Rebel. Shirley, John Boles, Karen Morley and Bill Robinson worked in scenes which were shot around Bickford's rôle until he was well enough to leave the hospital.

Joan Crawford, following the completion of I Live My Life, has returned from New York on her romantic jaunt with Franchot Tone to begin her newest picture, The Gorgeous Hussy. It's from a novel by Samuel Hopkins Adams who is setting some sort of record for quantity and quality of stories these days.

SCREEN BOOK MAGAZINE, DECEMBER, 1935

Eric Von Stroheim, the tempestuous actor-director, is back on the screen again, this time in a thrilling shocker in which he plays the part of a doctor who buries a patient alive. There are many chills in The Crime of Dr. Crespi.

After a long absence from the screen. Walter Huston returns in a G-B picture, Rhodes, the Empire Builder. He has just returned from England where the film was made.

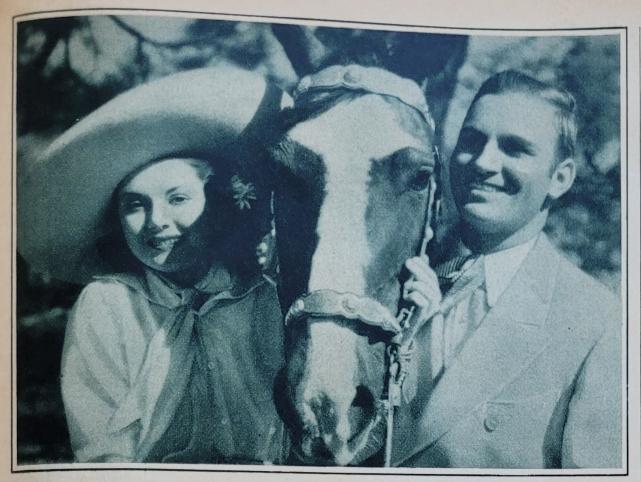
Bing Crosby climbs on a horse for his newest film, titled Rhythm on the Range.

Joan Crawford is going to sing in her next following I Live My Life. A song called The Whisper Waltz has been written and it is a safe bet that Joan is practicing it this very moment.

Marlene Dietrich's picture, The Pearl Necklace, gets a title change and will reach the theaters as Desire.



Gail Patrick gives a novel party, taking fourteen of her friends for a plane ride via TWA to see Los Angeles at night



Comely Ann Rutherford with Gene Autry as they appear together in the sparkling Republic picture, Melody Trail. Autry, possessor of a marvelous voice is regarded by critics, severe and otherwise, as one of the year's best discoveries

#### Today's Gossip

[Continued from page 17]

guests around the Pickfair grounds, pointed out a few shrubs Douglas Fairbanks had brought from distant countries himself, and planted there with his own hands.

"THE trouble with too many women," said Jean Harlow the other day, "is that they attach TOO MUCH importance to clothes. By this, I don't mean that being well-dressed isn't important—but I do mean that I believe being 'fittingly dressed' for every occasion isn't quite as important as being in the fitting frame of mind for that occasion. In short, I do NOT think that



-Charles Rhodes

Gary Cooper is not being "stagey." It's just the fact that he didn't get a good light. Mrs. Cooper is at his side

'clothes make the woman,' but that a woman makes her clothes by the manner in which she conducts herself."

LUPE the Velez may be in South America and her Yonny may be Tarzanning at Metro, but still they converse, and the manner thereof is that Lupe has met a short-wave radio genius down south while Johnny has a short-wave fan near Hollywood. . . . Edmund Lowe and Marian Marsh are goo-goo-eyeing each other. . . . Betty Grable, RKO charmer, has promised her mama that she won't let matrimony interfere with her career for at least six years, but Actors' Agent Vic Orsatti is trying to change her mind. . . . Noah Beery, Jr., and Maxine Jones, Buck's daughter, may be all ready for the altar-halter right now, but it's ixnay because Maxine has just left on a round-the-world boat trip that's to last about a year. . . . it's rather frigidaired between Lee Tracy and Estelle Taylor, and Van Smith is taking Lee's time there, now . . . it'll be almost any minute for Irene Hervey and Robert Taylor to say their I-do's . . . it's a rare papa who helps along his dotter's heart-beats, but Cecil B. DeMille is doing just that by having Daughter Katherine's beau as house-guest on his yacht. Beau's name is Erik Rhodes . . . at last at last at last at last at last, despite all them there denials, Toby Wing and Jackie Coogan have admitted that they're going to take it to a minister soon and have emselves made one, but both say there's no definite date yet . . . Bing Crosby's Anything Goes slightly delayed in shooting when he and Ethel Merman suffer severe colds.

SCREEN BOOK MAGAZINE, DECEMBER, 1935

YOUR SKIN
IS SO LOVELY, DEAR!



## TO END SKIN TROUBLES

Try This Improved
Pasteurized Yeast
That's EASY TO EAT

PIMPLES and blotches, like muddiness and lack of color in the skin, are usually caused by a sluggish system. That is why external treatments bring so little relief.

Thousands have found in Yeast Foam Tablets a pleasant, easy way to correct skin troubles caused by digestive sluggishness.

Science now knows that very often slow, imperfect elimination of body wastes is brought on by insufficient vitamin B complex. The stomach and intestines, deprived of this essential element, no longer function properly. Your digestion slows up. Body poisons cause ugly eruptions and bad color. Yeast Foam Tablets supply the vitamin B complex needed to correct this condition.

Yeast Foam Tablets supply the vitamin B complex needed to correct this condition. These tablets are pure pasteurized yeast—and yeast is the richest known food source of vitamins B and G. This improved yeast should strengthen and tone up your intestinal nerves and muscles. It should quickly restore your digestive and eliminative system to normal, healthy function.

tem to normal, healthy function.

With the true cause of your trouble corrected, pimples and other common skin troubles disappear. And your whole system benefits so that you feel better as well as look better.

Don't confuse Yeast Foam Tablets with ordinary yeast. These tablets have a pleasant, nut-like taste that you will really enjoy. Pasteurization makes Yeast Foam Tablets utterly safe for everyone to eat. They cannot cause fermentation in the body and they contain nothing to put on fat.

Any druggist will supply you with Yeast Foam Tablets. The 10-day bottle costs only 50c. Get one today. Refuse substitutes.

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One month's supply only \$1.00. If you have tried other methods and are skeptical, we will send you a trial supply. 25c cash must be sent with all trial orders.

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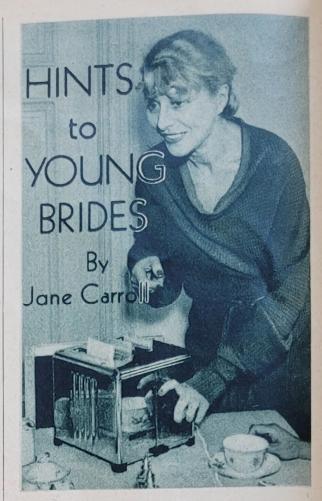
You need not send one cent with your order. Just pay postman when delivered, or you can safely send money-saving Post Office charges. Try these proven tablets at our risk. Snyder's Anti-Fat Tablets are safe, harmless and guaranteed to produce results if directions are followed or we refund your money. You are the sole judge. Don't delay any longer—get rid of dangerous fatty tissues—be attractive. Send today for a month's supply.

SNYDER PRODUCTS CO.,

1434 N. Wells St.,

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SCREEN BOOK MAGAZINE, DECEMBER, 1935



Blanche Yurka, who scores a great hit in A Tale of Two Cities, is seen with her Toastmaster, which she claims is one accessory every popular modern hostess needs

BLANCHE YURKA, whose current picture is A Tale of To loves to serve toast at breakfast. She has come out to Hollywood recently and has not, as yet, had a chance to settle down. Nevertheless, she brought her electric toaster with her. And what a toaster! She can make a dozen pieces of toast with it in one-half the time it takes an ordinary toaster to even warm

The Toastmaster is the favorite of the motion picture people, and it has earned its place in the motion picture colony. It is equipped with a time clock that pops the toast out when it is done. All it requires of the attendant is more bread to be toasted. Nothing could be better for people who would eat toast with breakfast.

TIME was when David Manners was kind of cold in the winter time in his desert rancho, what with chill winds whipping the sand against the window panes, sometimes, and whistling in chilly gusts down the chimney. But that is all changed. He bought himself a Kalamazoo Franklin Heat Circulator, designed to heat like a furnace, but looking much more like a glorified radio cabinet. This heater, burning great lumps of coal or logs of wood, will heat five or six rooms at a time, and will hold fire for fifteen hours.

HOLLYWOOD is going strong for a new economy in window shades the new Fabray shade which provides virtually the same effect as the popular Venetian blind. These remarkable new shades give a swank touch to any room and cost only 15c in one material-49c in another which is guaranteed to be

washable.

The effect of these decorative shades is achieved in a simple manner, the likeness of the Venetian blind being printed with such remarkable fidelity that from a short distance there is an almost perfect illusion of a partly open blind with the sunlight streaming through.

A postcard to this column, addressed in care of SCREEN BOOK, 7056 Hollywood Blvd., will bring further information

about these attractive shades.

ARLINE JUDGE has discovered a perfectly swell way of keeping her bridge cards clean. She came to the conclusion that what was ruining her cards was the little ring of water that is left on the table by glasses containing cold drinks. Cigarette ashes were also partly responsible for dirty cards. So she bought a set of Card Partners.

Card Partners are a handy little combination ash tray and glass holder that will clamp on any bridge table leg. The clamp is simple to work. It is a strong spring clamp that works on the clothes pin principle. Card Partners may be adjusted so that the tops of glasses are below the level of the table, thus preventing the glasses from being tipped

MINNA GOMBEL says that if a din-ing room table is to look its best when set, the silverware must be polished brightly. She adds that there is nothing that distracts more from a nicely set table than dull silverware. All you have to do is to form the habit of cleaning your silverware regularly with the right kind of polish.

Burnishine is the polish to use if you would follow Minna's advice in keeping your silver clean. Burnishine is the one polish that will keep your things clean at all times and it is about the most versatile of the metal polishes. It will polish and give a new brilliance to brass, copper, zinc, tin and nickel. Motorists find it a real aid in keeping a new-like lustre on bumpers and accessories.

TIME was when people avoided "blue I Monday" wash day by doing their wash on Tuesday. But those times have changed. The Voss Washing Machine people have changed this situation with their new model washing machine-a beautiful, glistening contrivance that performs all of the drudgery of washing with quickness, ease and dispatch. Don't purchase a washing machine until you have seen their new models now on

Hunger!

display.

[Continued from page 23]

that little trio of tragedy. They'd crept outside, too, it seems. They were on a bench, against the damp red station wall. The baby suddenly cried, not loudly, but it tore at your heart.

The Great Star turned and saw them. She stood still for barely a moment. Then she flung her purse at the young actor who'd come with her, and strode

swiftly to the little family.

Without a word, she reached out her arms. Without a word, the mother held the baby out. In silence, those women had spoken deeply to each other. The Great One took the baby in her arms, walked slowly up the platform. There was that about her which made it obvious that she'd forgotten where she was, why she was there, who she was, everything save this thing in her arms.

We heard her crooning softly. We heard her making those indefinable cooing and clucking sounds. We saw her kiss the grimy little white cheeks, saw her cuddle it close to her face. The baby wasn't crying ,now. Once I caught its overbig black eyes fixed in fascinated wonderment on the face of the Famous

A LANTERN swung. A conductor called "All-a-boooOOOA-R-D!" From the vestibule of a Pullman, Kay screamed to the Great One. The mother hurried over, held out her arms. The Great One stared dully at her for an instant or two, then seemed to realize. She gave the baby back, looked for a long moment into the other woman's

"Wait," she whispered. She hurried to the actor who held her purse, hurried back to the mother, pressed something into her palm. The engine whistle shrilled. The mother hurried after her husband, into the old day coach toward the end of the train.

The Great One hurried to the Pullman coach. There were kisses, hurried farewells, handwaving, the usual inane jokes at which we all laughed excitedly. All except the Great One, that is.

With that eerie quietness, the train began to roll. We kept pace for a few steps and final goodbyes. The grinning porter closed the vestibule door. With a last wave, Kay drifted out of our

The Great One stood still, until the day coach rolled by. From a window, the little mother saw her, flung a sudden frightened kiss. The baby was at her breast. It was an instant, only. Then

the train was gone.
"Come on, Joan," said Franchot Tone, handing the purse back to Joan Crawford. Silently, Joan followed him. At the door of the station she turned, waved a "so-long" at the rest of us. The hungry look was still in her eyes. She stepped into the limousine that waited. Franchot followed. They rolled off.

In the day coach, as it clicked over the switches of the railroad yards and headed east, the mother, cheeks wet, opened her hand, showed her man the

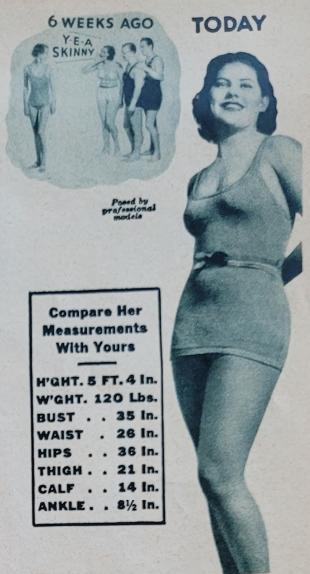
twenty-dollar bill.

"Gee, Ted," she said, "ain't she swell?

I wish I had what she's got. I'll bet she never gets hungry . . .

There is still time to share in more than \$1,000 in prizes offered in two great picture contests. See page 8.

SCREEN BOOK MAGAZINE, DECEMBER, 1935



## **NEW"7-POWER"YEAST** ADDS 5 TO 15 LBS. QUICK

Richest imported ale yeast now concentrated 7 times with three special kinds of iron in pleasant tablets

AN AMAZING new "7-power" yeast discovery is putting pounds of solid, normally attractive flesh on thousands of "skinny," run-down people who never could gain an ounce before.

Doctors now know that the real reason why great numbers of people find it hard to gain weight is that they don't get enough Vitamin B and iron in their daily food. Now scientists have discovered that the richest known source of health-building Vitamin B is cultured ale yeast. By a new process the finest imported cultured ale yeast is now concentrated 7 times, making it 7 times more powerful. Then it is combined with 3 kinds of iron in pleasant which tablets called Ironized Vanst tablets. little tablets called Ironized Yeast tablets.

If you, too, are one of the many who need these vital health-building elements, get these new "7-power" Ironized Yeast tablets from your druggist at once. Day after day, as you take them, watch flat chest develop and skinny limbs round out to normal attractiveness. Indigestion and constitution from the same source quickly constipation from the same source quickly vanish, skin clears to normal beauty—you're an entirely new person.

Results guaranteed

No matter how skinny and run-down you this wondern Ironized Yeast for just a few short weeks. If you're not delighted with the results of the very first package, your money will be instantly refunded.

Only don't be deceived by the many cheaply pre-pared "Yeast and Iron" tablets sold in imitation of Ironized Yeast. These cheap counterfeits usually con-tain only the lowest grade of ordinary yeast and iron, and cannot possibly give the same results as the scientific Ironized Yeast formula. Be sure you get the genuine, Look for "IY" stamped on each tablet.

Special FREE offer!

To start you building up your health right away, we make this absolutely FREE offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body." Remember, results guaranteed with the very first package—or money refunded. At all druggists. Ironized Yeast Co., Inc., Dept. 2812, Atlanta, Ga.

## Kidneys Must Purify Blood



#### Women Need Help More Often

The only way your body can clean out Acids and poisonous wastes from your blood, is through 9 million tiny, delicate Kidney tubes or filters. If, because of functional troubles, your Kidneys get tired or slow down in their work, these poisons remain in the system and make your eyes look dull and your skin coarse and dry, and at the same time you find yourself all Tired-Out, Nervous, and unable to keep up with the speed of modern life.

Functional Kidney troubles also may cause much more serious and disagreeable symptoms, such as Getting Up Nights, Leg Pains, Backache, Circles Under Eyes, Dizziness, Rheumatic Pains, Acidity, Burning, Smarting, and Itching.

Any Doctor can tell you that the speed of modern life and present day foods throw an extra heavy load on the Kidneys, and that most people need help from time to time if they are to feel their best and preserve their youthful appearance. Fortunately, for sufferers, it is easy to help functional Kidney Troubles with the Doctor's guaranteed prescription Cystex, which now is available at all drug stores under a positive guarantee to satisfy completely or cost nothing.

#### **Doctors Praise Cystex**



Doctor T. J. Rastelli, famous Doctor, Surgeon, and Scientist, of London, says: "Cystex is one of the finest remedies I have ever known in my medical practice. Any Doctor will recommend it for its definite benefit in the treatment of many functional Kidney and Bladder disorders. It is safe and harmless." And Dr. C. Z. Rendelle, another widely known Physician and Medical Examiner, of San Francisco, recently said: "Since 1. Rastelli the Kidneys purify the blood, the

poisons collect in these organs and must be promptly flushed from the system, otherwise they re-enter the blood stream and create a toxic condition. I can truthfully recommend the use of Cystex.'

#### **World-Wide Success**

Cystex is not an experiment, but is a proven success in 31 different countries throughout the world. It is prepared with scientific accuracy in accordance with the strict and rigid standards of the United States Dispensatory and the United States Pharmacopoeia, and being designed especially to act in the Kidneys and Bladder is swift and safe in action. Most users report a remarkable improvement in 48 hours and complete satisfaction in 8 days.

#### **Guaranteed To Work**

Because of its unusual success, Cystex is offered under an unlimited guarantee to do the work to your complete satisfaction in 8 days, or money back on return of empty package. Under this unlimited guarantee you can put Cystex to the test and see exactly what it can do in your particular case. You must feel younger, stronger, and better than you have in a long time-you must feel that Cystex has done the work to your complete satisfaction or you merely return the empty package and it costs you nothing. You are the sole judge of your own satisfaction. Cystex costs only 3c a dose at druggists, and as the guarantee protects you fully, you should not take chances with cheap, inferior, or irritating drugs, or delay. Ask your druggist for guaranteed Cystex (pronounced Siss-Tex) today.

tell tale



Now, without any risk, you can tint those streaks or patches of gray or faded hair to lustrous shades of blonde, brown or black. A small brush and Browna tone does it. Prove it—by applying a little of this famous tint to a lock of your own hair.

Used and approved—for over twenty-four years by thousands of women. Brownatone is safe. Guaranteed harmless for tinting gray hair. Active coloring agent is purely vegetable. Cannot affect waving of hair. Is economical and lasting—will not wash out. Simply retouch as the new gray appears. Imparts rich, beautiful color with amazing speed. Just brush or comb it in. Shades: "Blonde to Medium Brown" and "Dark Brown to Black" cover every need.

BROWNATONE is only 50c—at all drug and toilet counters—always on a money-back guarantee.

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SCREEN BOOK MAGAZINE, DECEMBER, 1935

#### June Travis Refused a Contract

[Continued from page 37]

"It's really not so incomprehensible, I just couldn't decide what I wanted.

"You see," she continued, "it all started out in a spirit of fun. Just a gag. I really only wanted a test to see how this funny face of mine would look on the screen. That it might show talent. had never even entered my mind. I had always been so far removed from anything to do with the stage or screen, in fact I was what some people refer to as 'just a dizzy little deb.' Then they told me that the test was great and they wanted to sign me up . . . well, you could have bowled me over with a handful of sunbeams. Of course I was thrilled

Mother and dad dreaded the idea of leaving. Also, I still had another year at the University of Chicago. If I neglected my education, I knew I would probably live to regret it. Well-I just got cold feet. I asked the studio if I could keep the test as a souvenir. They obliged, and I ran back home. No one in Hollywood could understand that. I guess they thought me a bit strange, but I just couldn't make up my mind.

BACK in Chicago again, my interests naturally leaned more and more toward the movies. I felt that we had something in common-pictures and I. Acting began to fascinate me. When I went to a play or a picture, I became very analytical. Voice and enunciation became of vital importance. Naturally I learned a great deal. I almost regretted my actions of the previous summer. I even wished I could go back to Hollywood. My chance came sooner than I expected.

"One evening last December, Dad came home and asked Mother and me how we would like to 'winter it' in Palm Springs. I'll bet he could tell by the expression on our faces that we were

practically there. "One evening, after we had been there about a week, I ran into a well-known picture executive whom I had met on my previous trip to the coast. He was very nice and told me that he understood my film test had been very successful. Would I please be kind enough to let him see it? I laughed and mentioned something about a 'motorman's holiday,' but in the end I agreed. The test was in my trunk so the next evening we brought it out and ran it over

again. "Besides Dad, there were four of us at the showing; Mother, the executive and his wife, and myself. It ran for about ten minutes. When it was over, I glanced at the 'exec.' He was sitting there will be a sitting the sitting there will be a sitting the sitting there will be a sitting the sitting there with the most amazed look on his face that I have ever seen. He looked at me as though he couldn't believe I was the same girl. 'That,' he exploded, 'is what I call great! Won't you reconsider?'

"Now that I've taken the leap, I'm very happy. I love my work and the people I meet. Everyone has been grand to me. I only hope that I am a success in Ceiling Zero," June says.

With her talent and inexhaustible supply of energy, we can't help but agree with Warner Brothers when they say that June Travis should have a brilliant future in motion pictures.

-By MILES LESLIE.

#### Hollywood Shop Talk

[Continued from page 18]

going to be more gorgeous than ever before. Her clothes are ultra-modern with a lot of swing and dash. There are several sport things trimmed with pigskin and suede. The new military note creeps into a black wool street dress which is topped with a long black, square-shouldered cape.

Then there's a typically Dietrich hat which simply drips aigrettes and she wears a boutonniere of the aigrettes on her coat lapel. And that, by the way, is an advance tip for you to jot down. Wear a boutonniere to match the trimming on your hat. You can carry this out in either feathers or flowers. Claudette

Colbert has one hat trimmed with white violets and another with navy blue carnations, with matching flowers for her coat

lapel. And speaking of hats, I must tell you about the mad little model which Marsha Hunt, who is appearing in The Virginia Judge, is wearing. It is of bright red felt with a high crown, the height being accentuated by a little black ostrich plume which sticks straight up. And as if that weren't enough there's a wisp of chenille-dotted veil tied about the crown like a sash with the ends dangling down over Marsha's back hair. This hat is worn with a black, sort of military street frock, bound and buttonholed with black soutache.

Utterly youthful is this pert turban of

navy velvet trimmed in Roman striped faille and worn by Marsha Hunt in "The Virginia Judge." It is designed by Robert Galer of Hollywood who favors

the rakish trend in the new mode



Marsha Hunt in another chic new hat style. This felt is of natural chamois and is ideal for wear with tweeds

From Paramount I went over to RKO to see what Ginger Rogers was wearing. I'm always intrigued by the things which Bernard Newman does for Ginger and the clothes she's wearing in her current picture Tamed, are no exception. They're as modern as tomorrow and what's more, they're

OU'LL like the Y gray wool street

good looking three-

skirt is straight and short, about fourteen inches from the floor. The suit has a short coat which is really more like a vest than a coat, and a three-quarter length cape that has a lot of swing to it. With this outfit Ginger wears a tailored blouse of wine red crêpe. Her accesso-

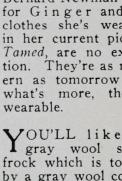
Gail Patrick

wears this love-

ly ermine wrap in"Two Fisted,"

with Lee Tracy

Ginger herself is keen about the cocktail costume which Newman did for her. It is dark blue taffeta with a hip length coat of powder blue. The back of the coat is box-pleated, the pleats being released at the waist-line and flaring out in a peplum effect. The interesting feature [Continued on page 66] of this coat is



frock which is topped by a gray wool coachman's coat. It is three-quarter length, double-breasted and has big revers. The revers, the collar and also the belt are of blue taffeta, corded and quilted with navy blue yarn. And the material of the coat is embroidered with navy

blue polkadots. Ginger also wears a

piece suit of faun-colored gabardine. The ries are also of wine red.

SCREEN BOOK MAGAZINE, DECEMBER, 1935



"Reduced POUNDS with DILEX-REDUSOLS" writes Mrs. H. H. Langley

NOTE: MRS. LANGLEY USED THE SAFE DILEX-REDUSOL METHOD OVER A PERIOD OF 10 WEEKS.

Now YOU, too, can take off pounds of ugly fat this safe, easy, quick, way!

NO DIETING . . . NO SELF DENIAL . . . NO STRENUOUS EXERCISES!

#### You May Eat What You Wish and As Much As You Want!

Sounds too good to be true? Yet it is true. Dilex-Redusols increase your metabolism; that is, they turn food into energy instead of fat. You will be amazed at your increased vitality!

#### REDUCE 12Pounds .. in five Weeks .... or no Cost

We make this guarantee because hundreds of tests have proven that consistent use of Dilex-Redusols will reduce your weight to what it should be! They will not reduce you below normal! The length of time required depends upon the number of pounds you need to lose.

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At last you can reduce safely and quickly without denying yourself the good things of life. You do not need to diet or go through tiresome exercises—simply take these carefully prepared capsules and watch the pounds disappear! Dilex-Redusols are effective because they remove the cause of obesity.

#### Both Men and Women Report **Amazing Reductions**

"Reduced 50 Pounds and Feel Fine . . ."
"I want you to tell every woman about my reducing 50 pounds."
"I want you to tell every woman about my reducing 50 pounds." pounds."
"Lost 35 Pounds . . ."
"I have changed my weight from 169 to 134 pounds."
Mrs. H. L.

pounds a month.

"Lost 40 Pounds With Dilex-Redusois" "I have lost 40 pounds in 13 weeks." Mre. H. C. R.

"Reduced 36 Pounds" "Am losing around 15 pounds a omnth with Redusols."
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Do not accept any substitute for safe Dilex-Redusols the absolutely harmiess capsules that reduce your weight by increasing metabolism. Dilex-Redusols contain no thyroid extract or other harmful ingredients. They are absolutely safe when taken as directed. Beware of any product that makes extrawagant claims for more rapid reductions... responsible physicians will tell you that it is harmful for anyone to reduce more than 15 rounds a month.

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Enclosed find \$3.00, please forward postpaid one be of Dilex-Redusol Capsules.
Send Dilex-Redusol Capsules, C.O.D. I will pa postman \$3.00 (plus 23 cents postage.)
If I do not lose at least 12 lbs, after taking the firs box of Dilex-Redusols as directed, you will refund my \$3
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in one shampoo WITHOUT BLEACHING GIRLS, when your blond hair darkens to an indefinite brownish shade it dulls your whole personality. But you can now bring back the fascinating glints that are hidden in your hair and that give you personality, radiance—beauty. Blondex brings back to the dullest and most faded blond hair the golden beauty of childhood, and keeps light blond hair from darkening. Brownish shades of hair become alluring without bleaching or dyeing, camomile or henna rinsing. Try this wonderful shampoo treatment today and see how different it is from anything you have ever tried before. It is the largest selling shampoo in the world. Get Blondex today at any drug or department store.



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plendid opportunities. Prepare quickly in spare time. asy method. No previous experience necessary, present school education sufficient. Many earn while arning. Send for free booklet "Opportunities in Modern

### Hollywood Shop Talk

[Continued from page 65]

the shirring. The sleeves are long and shirred to fit. Also the Peter Pan collar and the belt are shirred.

F YOU'RE one of those girls who craves something gay and girlish for evening wear along about holiday time you'll adore Ginger's evening frock. It, too, is of taffeta, a sort of ice-blue shade, with half moons woven into the material to make it look like brocade. The skirt is very, very full and is gathered onto a tightfitting Basque blouse which has a novel off-the-shoulder neckline and inverted puff sleeves. She wears a cluster of pink gardenias at the shoulder and the petals of the flowers are sewn right into the material.

And I must tell you about the lovely evening frock which Newman did for Lily Pons. Pons is a tiny little thing and in order to make her look a bit taller Newman put perpendicular ruffles on the skirt. The gown is of a sheer, chiffony material in cream

color and the only trimming is a big bunch of Chinese red geraniums at the shoulder and a couple of bunches of the geraniums nonchalantly splashed on the skirt. With Pons' shiny black hair, the effect of this color combination is startling.

DO YOU remember the days when beaded georgette was quite the thing for evening? Well, those days are back my dears and you'll see plenty of evidence of it before the winter is over. And in case you've forgotten how lovely beaded georgette can be, watch for the evening gown which Joan Bennett wears in She Couldn't Take It. The gown is cut along Grecian lines and has that smart pulled-up-in-front look. There's also a very amusing little peplum which goes half way across the back.

Kalloch has also done a very smart cocktail costume for Joan in which salmon pink bengaline is combined with black. It has a shirtmaker blouse of the salmon pink and a long plain skirt of heavy black crêpe.

You've probably discovered by now that suits are again coming into their own. Dressy suits. The

by Billie Burke in the Joan Bennett pic-Billie, inciture mentioned above. dentally, plays Joan's mother. The suit is of sheer black wool striped with gold metal threads. The sleeves are threequarter length allowing the long sleeves of the black and gold lamé blouse to extend below. The coat has a shawllike collar of silver fox. With this outfit

SCREEN BOOK MAGAZINE, DECEMBER, 1935

Wendy Barrie, in "A Feather in Her Hat," goes Russian with a white faille blouse





Una Merkel introduced an I. Magnin model in olivette green woolen fabric. Of simple design with semi-tucked sleeves, it is ideal for afternoon wear

Mary Carlisle is a picture of girlish sophistication in this dinner gown of black velvet which features an attractive wide gold buckle

smartest one I've seen is the one worn Billie wears a tiny black hat with a bunch of gold violets perched on top. She wears black suede shoes and carries black suede accessories.

> SUITS of course call for blouses and I must tell you about the very clever one Wendy Barrie wears in A Feather in Her Hat. It is of white faille and very Russian as to line. Particularly attrac-



Gladys Swarthout, Metropolitan opera star who makes her screen debut in "Rose of the Rancho," wears beautiful Spanish gowns which are certain to make their mark on the fashion trend for 1936

tive is the wide tiered collar, the sleeves wide at the wrist, and the flared peplum. As you'll notice from the picture, Wendy wears a wide patent leather belt with this blouse. If you're looking for something different in the way of a blouse I think you'd be smart to copy this one.

And that's all for this time. I'll be back with you next month. And by the way, when you're writing to me, remind me to tell you about the very clever woman I've just met who "specializes" in charm. I know that all of you girls who want to be charming will be eager to hear about her and what she can do for you.

#### DISTINCTIVE FASHION SERVICE

Grace Mack will gladly answer any and all questions you may care to ask her about new styles, clever accessories, and your own fashion problems. Write to her today, enclosing a self-addressed, stamped envelope (U. S. postage only) in care of SCREEN BOOK, 7046 Hollywood Blvd., Hollywood, California. When you mail your questions, please fill out and include with your letter the following the following questionnaire:

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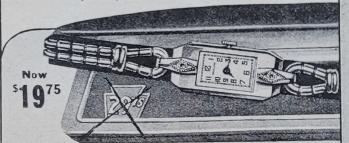
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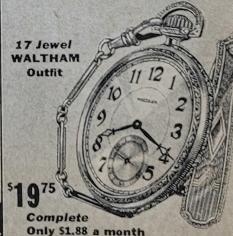
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SCREEN BOOK MAGAZINE, DECEMBER, 1935

## **CONSTIPATION** LIVER AND

#### NEED PLUTO WATER

with Amazing Double Action

- Safely, Gently Relieves Constipation in One Hour or Less!
- 2. Stimulates Gall Bladder and Liver to Normal, "Free-Flowing" Action!

Constipation, liver and gall bladder troubles often come together. Millions suffer them daily—yet don't know why. Often, physicians say, it is not only because you're constipated but also because biliary drainage from liver and gall bladder is not normal. Hence, ordinary laxatives that act only on bowels to temporarily relieve constipation, still leave you feeling terrible. Pluto Water, however (with amazing double action), helps all these troubles at same time. First, gives a sure, gentle flush in an hour or less. Second, stimulates gall bladder and liver to normal, "free-flowing" action. So relief is quick—and thorough! You feel amazingly better in an hour. Soon feel normal!

#### DO AS DOCTORS DO



That's why more than 50,000 doctors use and recommend Pluto. As Dr. J. W. MacC. of North Carolina says: "Since I had a gall bladder infection, Pluto is my best bet." So do as doctors do the next time

you feel dull, listless from constipation, liver or gall bladder troubles. Take Pluto Water in the tasteless, nonhabit-forming dose—1/5 Pluto in 4/5 glass hot water. Cleanse your system of health-

destroying poisons this sure, quick way.

Two hundred million bottles of Pluto have been used—millions more each year. The safest, surest, most economical relief

you can buy. Comes in 2 sizes—25c and 50c—at all drug stores. A beneficial saline mineral water from famous French Lick Springs





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Cagney and Astaire—a Strange Friendship

[Continued from page 28]

Jimmy what a kick he gets out of his vital acting. All of which proved to me, the sensitivity and understanding real artists are capable of having. Fred got up to leave first. As he reached for his hat, he calmly said:

"You were great in your last picture Jim." And he was gone.

Jimmy looked at Fred, gave him one of those expressive nods that say so much in the Cagney category of man-nerisms and silently thrust his hands deep in his pockets, as he walked away. Is it necessary for me to record here, that Jimmy Cagney, known to millions of fans and Fred Astaire, who has danced at command performances in Europe-were embarrassed?

IMMY CAGNEY and Fred Astaire are as alike as two peas in a pod. Their medium of expression-is as vastly different as day is from night. They have the same honesty of purpose in whatever they undertake. They work with an enthusiasm that is unlimited in its results. Neither is satisfied ever, even when they are doing their best work. The vital punch that Cagney puts into his characterizations, Fred puts into his dancing. The beautiful timing, rhythm and precision that have made Fred the artist he is today, Jimmy applies when he reads a line, uses his hands or plays for a laugh. The similarity of their artistic equipment is remarkable. Naturally the only difference is in their physical presentation.

The day that Fred did his big Top Hat number, he called me over on the set. Cutting short his lunch hour, we sat in his portable dressing room, where he gave me the following quotes on Jimmy

Cagney:
"The first time I became Cagney conscious, he was playing a small part in a show called Maggie the Magnificent. It was his last stage appearance in New York and Joan Blondell was in the same show. Jimmy didn't have much to do

but even then he was an outstanding personality. Later on I saw him in the Public Enemy, at the Strand Theater. I went back to see it the second time, I enjoyed it so much. His acting had the most terrific punch I had ever seen on the screen.

"When I did the stage show of Gay Divorcée, a friend of mine knocked on my dressing room door. 'May I bring Jimmy Cagney in?' he said, 'He wants to meet you.' I thought it was a gag and answered, 'What are you trying to do, kid me?' But the door opened and Cagney came in He walked so softly Cagney came in. He walked so softly, I thought he was in his stocking feet. We didn't have much chance to get acquainted, but it was an opportunity I was grateful for having.

"When the picture Gay Divorcée was previewed in Hollywood, Cagney sent me one of my first wires of congratulations. It meant a lot and later on he sent another from Carmel, where he had seen the picture again. Knowing how busy his studio keeps him I thought it was one of the nicest things he could

have done.

"I think Jimmy Cagney gives the most unique performance of any actor on the screen. Everything he does has a terrific sock. If a part calls for punch, Jimmy has all kinds. Everything he does counts for something. He makes a gesture that stamps with an air of finality. He has a two-fisted charm that belongs only to

"I've never expressed myself to Cagney, because I know he is a very conscientious worker. Most people like that never like to talk about their work. The Top Hat number I am doing in this picture, is dedicated to Jimmy Cagney. It suggests his famous characterizations, done to the tune of music. I wish it were in my power to do a hard-boiled guy like in Cagney's Public Enemy. Anyway I'd like to do a picture with Jimmy. I think we'd have a lot fun working together. And it would give me a good

#### SCRAPPY CARTOON CONTEST WINNERS

Completing their deliberation on the many hundreds of letters received in The Scrappy Cartoon contest, the judges now announce the results:

On the subject, "Why I Like Scrappy Cartoons," the letter written by fourteen-year-old Margie Mertz, 2112 So. Curson Ave., Los Angeles, Calif., was adjudged best among children. The letter follows:

"I like Scrappy Cartoons best because they are different from any other cartoon. The plot is always new and cute, and Scrappy puts on an excellent performance. I think Scrappy is adorable, and just my idea of a fine little actor."

Other winners of the ten Uncle Sam Talkie Projectors awarded to children Other winners of the ten Uncle Sam Talkie Projectors awarded to children are: Delma Dean Allen (11), 316 No. Hydraulic, Wichita, Kansas; Berkeley Lyon (12), 111 Roland Park, Huntington, West Va.; Betty Rosborough (10), 1102 Ninth Street, Lawrenceville, Ill.; Fanny Adelman (12), 11421 Kinsman Ave., Cleveland, Ohio; Jimmy Grant (11), 738 Lincoln Ave., St. Paul, Minn.; John Du Bois (11), 1314 E. Anderson St., Savannah, Ga.; Solly Marmor, 1240 Stratford Ave., Bronx, New York; Claire Farrier, 153 Beach Front, Manasquan, N. J.; and Jack Neeson, Box 25, Bryn Mawr, Pa.

Adult winners of five Talkie Projectors are headed by Doris Gordon Frazer, Wainwright Hall, Kew Gardens, New York. Her letter reads:

"Scrappy Cartoons, with their simple, animated characters, experiencing mildly exciting adventures and innocent mischievous escapades supply wholesome entertainment for children. Often they carry in a subtle manner a moral that sinks in without the audience being aware that a lesson has been learned."

Other letters winning in the adult class were written by Mrs. Laura Brand, 266 Fulton St., Redwood City, Calif.; Bertha Killian, 706 W. 21st St., Oklahoma City, Oklahoma; Mrs. C. D. Ihrig, 1924 Hudson Ave., Norwood, Ohio; and Mrs. Arthur Van Hercke, 8222 Madison, St. Louis, Mo.



Did you or did you not know that Jack Dempsey has a sister? He has. She is Elsie Dempsey who appears in The Last Days of Pompeii. On the set with Preston Foster, she shows how her famous brother squared off in the prize ring in those days not long ago when he ruled the fistic world with a heavy hand

chance to observe him. He is able to say more by doing less than any actor I know."

Just as Fred finished, there was a knock on the door. He got up to answer it and there stood gentleman Jim in person. Only the chance to see Fred dance could have brought Cagney away from his boat. We went back on the set and watched for hours. Then Fred made arrangements for us to go in the projection room to see rushes on some of the numbers already taken. We sat and watched ten different takes of the same dance. Jimmy was enthused about them all. After the lights went on, naturally we started to talk about Fred Astaire. Here is what Jimmy had to say:

"I'LL never forget the time I met Fred for the first time, in his dressing room. I was so impressed with his shy, diffident manner. He im mediately thanked me for coming to see him. It was impossible for me to tell him how much I enjoyed his dancing. I wanted to but somehow Fred gives you to understand that he just couldn't be that good. Though he appreciates it, it's just kind of useless to try and tell him.

"I think Fred is the greatest in his line today and what I wouldn't give to be half as good! Everything he does is interesting. He has combined all forms of dancing and the result is one perfect whole. In watching him work it is apparent to me that he has endowed his work with all the intricacies. He has incorporated in his dancing all the things that make dancing difficult, but he has them developed to such a point, he makes them appear simple. That to me is great art.

"I repeat myself in saying that Fred is positively the best. He has more precision than any other dancer today. He times things to perfection. After seeing Gay Divorcée twice. I came home one night from the studio. I was so tired I

threw myself down on the couch without even removing my makeup. Some friends dropped by and happened to mention they had not seen Fred's picture. I jumped up just as I was, dragged them down to Warner's Theater on Hollywood Boulevard and saw the picture for the third time.

"Recently I spent a few days at Carmel with Lincoln Steffens. He is in his seventieth year and has been quite sick. I began talking about Fred Astaire and he informed me that he had never seen Fred and Roberta was playing in the local theater that night. I immediately called his doctor and asked permission to take Mr. Steffens to the show. After helping him to get dressed, I carefully put him in the car. By the time we reached the theater, he was pretty well exhausted. Then Fred came on the screen and started to dance. By the time the picture was over, Mr. Steffens was sitting on the edge of his seat. As we went out, he turned to me and said: 'You know, Astaire is such a great artist he's made me feel as if I could do the dance myself.'"

Before Jimmy left the studio he had to go back on the set and tell Fred how much he enjoyed the rushes. He walked in just in time to hear Director Mark Sandrich kiddingly tell Fred (Who was having difficulty perfecting the Top Hat number with a large chorus of boys) that they'd get Cagney to double for him, if he didn't watch out. Just then Fred spied Jimmy. Taking his ebony walking stick, Fred levelled it to his shoulder machine gun fashion. Pointing it at Jimmy, Fred proceeded to mow him down as one tap shoe beat out a series of staccato reports that sounded like

whizzing bullets.

"Ya' got me," cried Cagney. Then with a nod at Fred, a subtle wink of his eye and that certain expressive business with his hands that denotes approval,—
Jimmy went back to his boat.

SCREEN BOOK MAGAZINE, DECEMBER, 1935

#### WHY BE FAT?

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Watch fat vanish, pound after pound! Notice
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Not laxative. Why continue to endure hated fat
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REDUCE...but be sure you do so with safety,
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You lose weight by a safe new food principle, which re-distributes the carbohydrates in the food you eat. Thus, this food as well as accumulations of fat on the body are converted into energy instead of being stored up as unwanted fat.

DON'T LET FAT GET ANOTHER DAY'S START... But be sure you reduce the safe SLENDRETS food method way, not with dangerous drugs. Remember, SLENDRETS will delight you, or you get your money back. If your dealer hasn't yet received his supply, send \$1 for the generous-supply package containing 84 SLENDRETS. Or, send \$5 for 6 packages. (Currency, Money Order, Stamps, or C.O.D.) Sent in plain wrapper.

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ROMANO'S COIN SHOP Springfield, Mas





Make Your Child A Movie Star!

[Continued from page 25]

need master only one "rôle"-that of

acting and playing "himself." Shirley Temple started dancing almost as soon as she could walk. Music makes her happy and she never hears it without keeping time with her feet. But it wasn't until after her motion picture debut that Shirley took any sort of singing, dancing or dramatic lessons. On the other hand, Anita Louise, who bowled movie

audiences over when she was a child star, received a thorough foundation at the Professional Chil-dren's School in New York, and later with private tutors in Hollywood.

Success in the juvenile field has been attained with or without theatrical tutoring, but through whichever course your child has come - home training or professional school—make certain your child is possessed with an underlying honesty —a spontaneous sincerity immediately recognizable to the screen audienceas that of a child out of real life rather than some strange adolescent mocking bird.

THERE is a standard joke Hollywood knows of, how Sam Goldwyn once hastily passed through a lobby filled with aspiring junior thespians replete in newly starched dresses and Fauntleroy velvets. As though his entrance was

the cue waited for, one youngster squeaked out in careful premeditated manner: "Mr. Goldwyn-I love you!" P. S.—He didn't get the job!

Shirley Temple earns over a thousand dollars a week. But how many Shirley Temples can you find in the Hollywood setup today?—How many child actors can we find in Hollywood making more than sixty or seventy dollars a week? Look hard and you won't find more than a dozen child actors under contract commanding over this figure.

All the other child parts you see portrayed on the screen—baby burlesks, Our Gang comedies and such, employ children on a day to day basis, receiving daily pay checks seldom exceeding ten dollars.

Hal Roach studios, father of Our Gang comedies and mecca of budding juveniles —has only three youngsters under contract — Spanky McFarland, Scottie Beckett and "Alfalfa." The rest are employed on picture to picture assignments.

Little does the screen audience realize the importance of parents to the career of a child star. Countless are the stories, not a few of them sad, of parental sacrifices made in the face of sickness and starvation, to aid their child to a screen career.

As in real life, a mother must accompany and guide her child actor over every step and phase of the business. SCREEN BOOK MAGAZINE, DECEMBER, 1935

She must call up and make the rounds of studio casting offices, like any other Hollywood trouper. To be on the alert for sudden "child part" calls from any of the studios. A "call" consists of either a printed announcement in the daily papers, or phone call direct to the parent from the casting office—to the effect that your child (and about seven hundred others) are invited to show up

at the studio casting office tomorrow morning at such and such a time, But if you've just brought your child to Hollywood for the first time, don't swing away on that front porch rocker waiting for a uniformed envoy from the studio to walk up and hand you a special engraved invitation. There are a few preliminaries that have to be taken care of beforehand.

Studios featuring "child revues" or juvenile comedies designate a certain day each week wherein new child talent is to be interviewed. For example, Wednesday happens to be the day set aside over at Hal Roach Studios for interviewing future baby stars. Six-year-old Carl Switzer, known to the audiences of Our Gang comedies as Hill Billie "Alfalfa," was "discovered" recently on one of these same Wednesday afternoon interviews. In the other studios, especially the major com-

panies, where children are employed usually by the picture for small parts, interviews are arranged "when and if a new scenario demands it. So you'd better check by phone and make sure rather than make a trip to the casting office only to be rewarded with an ugly sign: "NO CASTING TODAY".

BUT let us say this is the day the studios have decided to look over your youngster. You dress Junior up in his Sunday best, promise to buy him an ice cream cone if he'll remember, for gosh sakes, to act natural when the casting director gives him the once over-and not to spout memorized lines as though they were coming out of the mouth of a ventriloquist's dummy.

Arriving at the studio, we won't take Junior directly to the casting office because it would be impolite to step over the heads of a hundred or so other mothers and children waiting there since early morning for exactly the same purpose you are. Besides it would be dangerous unless you happen to be a female Maxie Baer.

Finally the casting director gets around to you, looks over your gifted offspring and makes notations of his various talents. Can Junior sing? Dance? Swim? (If you have photographs of Junior to give him, so much the better.)
Your address and phone number, etc. He affixes all this to an index card and

Minute Interviews HELEN



Frequently, leading men and women ideal for certain stories are

not available, due to pictures on

which they are already working or to contracts which may prevent

them from being loaned out. This

is one reason why I prefer to be

more frequently, such as in King of the Damned, about which I am

free lance player-it gives me a chance to choose my own roles

"I believe the general public doesn't fully under-stand the difficulties involved in casting pic-tures. Cast-ing directors have told me that this constitutes one of the screen's most difficult problems.

of the Damhed, about which I am tremendously enthusiastic. As a general rule, I believe producers do an admirable job, considering the difficulties involved, in casting their films. "What piece of miscasting would horrify me most? Why (ten second intermission to ponder the question), I'd say it would be myself as Little Eva."

#### Answer These Questions Before You Consider Making An Actor Of Your Child!

1—Are you willing to devote endless hours to making the rounds of studio casting offices, and when your child does connect with a picture assignment stay with him or her, like the proverbial fly on a sheet of fly paper, through tiring rehearsals and on the studio lot for the final "takes"?

2—Did you realize that Hollywood seldom has more than a dozen child actors under contract commanding salaries of more than \$60 or \$70 a week?

3—That the rest of the child actors in Hollywood work from day to day—for paychecks seldom reaching or exceeding ten dollars?

4—That the chances of clicking with a big feature studio are "10,000 to one"? (The amount of child actors under consideration for a "single" rôle at a major studio recently.)

5—That the maximum earning power of a child star is lucky if it can be stretched out as long as three or four years?

6—And that a child star has seldom been known to make a come-back in his later years?

places it in his file for what you hope will be "not too long in the future"—references.

All this probably takes less than three or four minutes to perform. You walk out of the casting office with the feeling your child has failed to make the grade. You've read stories where screen executives will do a double jack knife out of their chairs at the sight of a juvenile "find". You imagine the index card ceremonies were just a polite manner of telling you "no". But nothing could be further from the actual truth. There have been cases of producers or casting directors heaving their desks out of the window hysterically and yelling, "That's the child we want!—name your own price, Madame!" But the vast majority of screen successes, both child and adult, have been won and earned over the long and hard way, through endless trudging from casting office to casting office.

S PANKY McFARLAND and his father strolled into a producer's office over at RKO studios recently. Spanky was presented with an important feature picture assignment. Producer and father then talked over the correct manner in which Spanky should enact his rôle. Spanky sat through the bickering and arguing with petulant calm. Finally the father turned to Spanky and painstakingly proceeded to show him just how he should act in the picture. In the manner of a seventy-year-old trouper, Spanky replies: "G'wan! You stick to the managing job and let me take care of the acting!"

There's no telling who the parents of the next Shirley Temple or Jackie Cooper may turn out to be. An adult, self confident of his or her thespian abilities, can strike out for Hollywood or Broadway. But the destinies of a talented child rests strictly with the will and

Judgment of parents.

There will be new child stars in the future, enjoying the same popularity and wealth earned by Shirley Temple.





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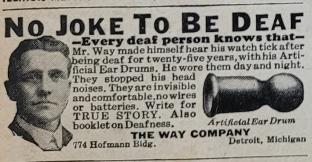
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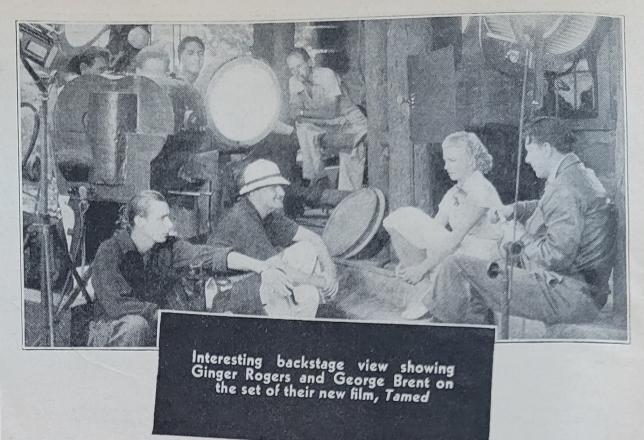
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## PICTURE TIPS

#### NEW FILMS

FRECKLES-\*\*-A personal hit for little Virginia Weidler in this story of the Limberlost timber guard who falls in love with a school teacher. Tom Brown and Carol Stone also in the cast.—Radio.

THIS WOMAN IS MINE-\*\*—Story of a lion tamer who adopts the daughter of a friend who has been killed and finally marries the girl although she loves another. Cast: John Loder, Benita Hume and Richard Bennett.—Paramount.

THE VIRGINIA JUDGE—★★—Plot revolves around a father who tries to straighten out a wayward son. Stepin Fetchit, Marsha Hunt, Walter C. Kelly and Johnny Downs in the cast.—Paramount.

CASE OF THE LUCKY LEGS—\*\*—Murder mystery with Warren William as the sleuthing attorney. Patricia Ellis outstanding in the cast, with Allen Jenkins, Peggy Shannon and Genevieve Tobin supporting.—Warner.

MELODY TRAIL—★★—Slapstick western with Gene Autry, a new discovery, as a cowboy and radio singer. Ex-

like westerns. — Re-

THE PAY OFF—

\*\*\*—James Dunn
as the sports reporter who becomes involved with a ring of grafters because of his selfish wife. Claire Dodd is the menace with Pa-tricia Ellis fine in a sympathetic rôle. -

BEAUTY'S DAUGH-TER-\*\*-Daughter of a famous beauty is so impressed by her mother's tragic love life that she refuses to wed the man she loves. Good cast, with Claire Trevor, Ralph Bellamy, Kathleen Burke and Ben Lyon,—20th Century-Fox.

THUNDER MOUN-TAIN - \*\* - Outdoor adventure romance with a desperate
fight for gold as the
plot, with George
O'Brien, Barbara
Fritchie and Frances
Grant. Very well done.
—20th Century-Fox.

KING SOLOMON OF BROADWAY-\*\* Gangster melodrama with romance sandwiched in Edmund Lowe, Dorothy Page and Pinky Tomlin head the cast.—Universal.

RED SALUTE \*\*\* Romance and drama in which a young American fights for his ideals, with Barbara Stanwyck, Robert Young, Hardie Albright and Cliff Edwards turning in fine performances.—United Artists.

WATERFRONT LADY———Passable entertainment, with the cast doing its best with only a fair story centered around a murder on a gambling ship. Frank Albertson, Grant Withers and Ann Rutherford head the cast .- Mascot.

ATLANTIC ADVENTURE \*\* Nothing rave about, but Nancy Carroll and Lloyd Nolan give good performances in a story about a newspaper reporter who becomes involved in a murder aboard ship.—Columbia.

CAPPY RICKS RETURNS—\*\*1/2—Pleasing melodrama about Cappy Ricks' return to business to foil a rival who is about to trim him to the tune of an odd million or two. Robert McWade, Ray Walker and Florine McKinney in the cast.

-Republic.



#### To These Fine Pictures!

#### Previously reviewed in SCREEN BOOK

IN THE smash hit class—Warner Brothers' great classic, A Midsummer Night's Dream . . Fred and Ginger in Top Hat . . . Broadway Melody of 1936, with the sensational Eleanor Powell . . with the sensational Eleanor Powell . . . another Claudette Colbert hit, She Married Her Boss . . . Francis Lederer in The Gay Deception . . . Doug Montgomery in Harmony Lane . . . Diamond Jim . . . On the okay list—Bette Davis in Special Agent . . . Rochelle Hudson and Henry Fonda in Way Down East . . . Bing Crosby's Two for Tonight . . . Steamboat Round the Bend . . . DeMille's The Crusades . . . Otto Kruger in Two Sinners . . . Robert Donat in 39 Steps . . . Moderately entertaining—Kay Francis in The Goose and the Gander . . . Jack Holt in Storm Over the Andes . . . Tumbling Tumbleweeds for a new favorite, Gene Autry.

HERE'S TO RO-MANCE - \*\*\*\*/2-Nino Martini, the screen's newest singing sensation, heavily in a light but intriguing romance about the love problems of an opera singer and a dancer who are sponsored by a wealthy couple. Anita Louise, Schumann-Heink and Reginald Denny are outstanding in the supporting cast. - 20th Century-Fox.

HANDS ACROSS
THE TABLE—

\*\*\*
Although the plot of this story is not hard to guess, it is delightful entertainment. Carole Lombard is a lovely little manicurist who wants to marry for money, while Fred MacMurray has to marry for the same reason. You'll want to give Carole an orchid for her performance here. Ralph Bellamy is outstanding in an able cast.—Paramount. plot of this story is not

#### Backstage With Lombard

[Continued from page 22]

dozen "haircuts," "massages" or "shaves"

before the day is over.

Who are these barbers? They look like the real thing and they seem to handle their shears and razors with the right amount of deftness. They should, for they are members of the graduating class of a downtown barber college, hired en masse for atmosphere in the

picture.

"Ready, Carole," says Leisen.

"Light 'em," says the gaffer.

Carole seats herself at a "moderne" manicure table and Fred, dressed in the height of fashion as befits his rôle of Theodore Drew III, millionaire socialite, seats himself opposite Carole.

"How are you?" says Carole. "You

look pretty dapper this morning."
"Action," interrupts Leisen.
Carole falls into her rôle of a nervous young manicurist who is terribly impressed with the young millionaire. She puts his hands into a bowl of hot water and starts to file his nails in the approved fashion.

"Ouch," exclaims Fred. "Oh! I'm so sorry," says Carole. "I

never hurt anyone before.

"Is this your first manicure then?" And so on in an amusing dialogue that causes even the property boys and the electricians to stifle their laughter. Finally, the scene is "in the can" and Leisen calls lunch.

THE lunch hour is over. It's one o'clock. Time for shooting to begin. We go to stage five this time. Carole and Fred are supposed to be in her apartment where she is fixing dinner

The apartment is tiny but tastefully furnished. A comfortable davenport stands before a bay window that looks out over a vista of roofs and chimneys. A huge white cat is extended full length on a hooked rug before the fireplace. "Oh!" exclaims Carole, "There's Whitie." He's the most famous cat in pictures. He's the only cat in the world to have a movie contract.

Whitie purrs ecstatically as Carole picks him up in her arms and strokes his silky ears.

"Let's go, kids," says Leisen. Re-

hearsal begins.

Fred and Carole are supposed to be chatting together when a knock at the door startles the cat, seated on the back of a chair. He is to lift his head and stare at the caller. It works per-fectly in the rehearsal. Whitie does his stuff like a Bernhardt.

"Let's shoot it," says Leisen.

But he has forgotten to take into consideration Whitie's temperament. Whitie decides to call it a day and runs beneath a low platform that crosses one end of the sound stage.

The property boy goes after him but the cat beats him to the platform. He tries to call Whitie out. Whitie is adamant. It's time for his siesta.

Somebody produces some meat but to no avail. Whitie isn't a bit hungry.
"Well," exclaims Leisen. "We've got

to shoot this scene and we can't shoot it without the cat. Get him out some way."

"I've got it!" says the prop boy. "A hre hose will do the trick.'

The hose is unreeled from the wall and a stream of water directed beneath the platform. Out comes Whitie into the arms of his master.

After his ruffled feelings have been soothed Whitie is returned to the set and they shoot the scene. His Majesty the Cat condescends this time to do as he is told and the scene is perfect.

"Print it," says Leisen.

NOTHER take and the company has A finished with this set. We move to the cafe set where Fred is supposed to take Carole for dinner. It's like stepping into another world. Though it's scarcely three o'clock, everyone is in evening dress. Smartly gowned and bejeweled women sit tête-à-tête with wealthy scions of New York's "400" and successful business men clad in full dress. A suave head waiter presides over all.

Leisen seats himself beside the camera. "Ready? Action!"

Carole and Fred enter. The maître d'hotel greets them and escorts them to a table. The bar boy comes up, trundling his portable cocktail bar. They order cocktails.

Suddenly Carole says "Up!" She has

hiccoughs!

"Pardon, madame?" says the maître d'hotel.

Nothing," says Carole.

"Onion soup, please. Lots of it." says

"In a bowl, monsieur?"
"Yes."

"And for madame?"
"Up!" says Carole.
"Oui, madame, in a cup."

"Cut," interrupts Leisen.
"I can't stop 'em," she exclaims. Although Carole had to simulate them for the scene, apparently the power of suggestion has caused her to have them in earnest. Everybody rushes forward with pet remedies.

"Hold your breath," says MacMurray. "No, that won't do it," interjects Leisen. "The only way to cure hiccoughs is to eat a lump of sugar."

Everyone stands by expectantly as the prop boy runs for sugar.

"Up!" says Carole.

She gets the sugar and eats it slowly. "Up!" Apparently sugar isn't the thing.

Finally MacMurray solves it. He suggests that she drink a glass of water through a napkin. Carole tries it. The hiccoughs vanish amid Carole's giggles over the cure.

"One more scene and we call it a

day," says Leisen.

They film the last scene in which Carole and Fred are supposed to get a little "high" on wine and make their exit after a perfect evening.

Leisen pronounces it satisfactory and Carole prepares to leave. It is five

o'clock.

We go to her dressing room where Carole gathers up her things; we stroll down the shady studio street to the "front office." All the stars leave via the "front office" doorway, around which cluster a swarm of youngsters seeking autographs.

"Goodbye. Come over again soon." She waves and disappears from sight.

SCREEN BOOK MAGAZINE, DECEMBER, 1935



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#### Ann Sothern Confesses

[Continued from page 35]

Which foreign language in your opinion is more useful to an actress, French or Spanish?

French by all means, since French has been always more closely identified with the drama than Spanish. Furthermore, it is more widely spoken and the key to many more literary classics.

What cream or lotion do you use on your skin?

I use a heavy tissue cream because my skin is inclined to be dry. I also use a light skin tonic as a lotion.

Have you ever been married?

No.

Do you like Ralph Bellamy?

Very much. He is one of the finest gentlemen I have ever known.

MINUTE

INTERVIEW

**DOUGLASS** 

MONTGOMERY

"What picture have

It wasn't produced by a big company—it didn't cost much money. But despite this, and the fact that we worked day and night to finish it in the almost record time of thirty days,

the almost record time of thirty days, I enjoyed every moment. Harmony Lane is a great story, and I have often wondered why no one had thought of doing the dramatic life of Stephen

Foster before. One thing amused me considerably. In one of the final scenes, Foster's sweetheart finds him

in a tenement room, ravaged by despair and drink. She asks him to come to a benefit being given for him and he finally agrees. As first filmed, he took a drink in her presence, but

the ladies of the cast wanted it eliminated. The men all wanted it left in.

I enjoyed making most recently? Why, I'd say Harmony Lane.

Are you a movie fan? If so, who is your favorite actress?

I am an ardent movie-goer. It is difficult to answer that second question since there are so many different types of acting, and consequently I have many favorites. Joan Blondell is my favorite comédienne. Helen Hayes, I think, ranks as my favorite dra-

matic actress. What is your favorite flower?

I have no favorite. I love them all. What is your real name?

Harriette Lake.

Where were you born?

You can discover who won the argument when you see the picture." Valley City, North Dakota-although I never lived there. My mother was playing with a road show at the time I was

Do you answer your fan letters personally?

Since fan mail is the only direct contact a screen player has with his or her audience I read just as many fan letters as my time will permit and answer just as many personally as I can.

What color is your hair?

My hair naturally is reddish brown.

Are you Swedish?

No. I am Danish and English Have you ever been seriously ill?

I have never had a serious illness of any kind.

Whom do you prefer for friends, men or women?

My friends include both men and women. Friendship, I think is hardly to be determined by sex.

Which do you prefer - the legitimate stage or the screen?

SCREEN BOOK MAGAZINE, DECEMBER, 1935

I much prefer the screen, although I hope that some day I will have a chance again to appear on the stage. What is your favorite opera?

It is hard to choose between Aïda and La Boheme, both of which are favorites of mine.

With whom do you live?

I live alone.

Do you wear pajamas on the street?

Yes, frequently.

How old are you?

I am twenty-four.

What broke up the affair between you and Gene Raymond?

Who ever said there was an affair between Gene and me to break up?

We played together in a picture, were good friends, nothing more.

How can I get a picture of you?

By sending your request to Columbia Studio, 1438 N. Gower Street, Hollywood.

Do you broadcast over the radio?

Occasionally, on special programs.

How did you enter pictures?

By accident which is one of the best of all ways. I accompanied my mother, who at that time was a vocal coach, to a studio and the executive with whom she had an appointment offered me a test and eventually a con-tract. At that time I had no intention

of seeking a screen career.

What were your first three leading-rôle pictures? When did you play in them?

Let's Fall in Love, Melody in Spring and Hell Cat. The first was filmed in November, 1933, and the other two immediately thereafter. What are your favorite sports?

Deep sea fishing and tennis.

What kinds of books do you most enjoy?

I read biography, autobiography, history and historical novels by pref-

What size waist have you?

Twenty-six inches in circumference.

Do the studios want new child stars? The studios are always searching

for new talent.

Please give me your opinion in a few short words on the subject "how to hold a man.

I think it is very simple to answer that question in a few short words.



-Charles Rhodes

When Ford officials and distributors convened in Hollywood, SCREEN BOOK gathered a galaxy of stars to entertain them at the Biltmore Bowl. Gail Patrick was guest of honor at the table occupied by (left to right) W. C. Cowling, General Sales Manager, Arthur S. Hatch, H. C. Butkiewicz and D. J. Hutchins

What type rôle do you prefer?

Naturally, I want my rôles to be as varied as possible for it is usually fatal to become too definitely typed. I prefer character parts to any other type.

Was Eric Titus ever your leading man?

Yes, I remember him. He was in a play with me once on the stage. What shade of powder and rouge do you

use? Rachel powder for daytime and flesh for evening. Blondeen rouge for daytime and poppy for evening.

Will you ever make another picture with Gene Raymond? If so, what will its title be?

I have no way of knowing whether Gene and I will ever play together again in a picture. My assignments are decided by the studio.

What is the color scheme of your bedroom?

Blue and light yellow.

Is your home Colonial, Spanish or "modern?"

It is a combinatiaon of English Colonial and architectural impulse.

What is your favorite popular song? My current favorite is In My Solitude.

How did you learn to dance?

By taking lessons daily for nearly four years.

What is your favorite dish?

Creamed turkey a la Brown Derby.

How can a woman make herself attractive?

By being mentally alert, making the most of her natural assets, and developing her individuality-which is a synonym for personality.

Have you a permanent wave or is your hair naturally curly?

I have the ends of my hair permanently waved.

Do you prefer musical or dramatic rôles?

I prefer dramatic rôles. Have you ever sung in a nightclub? No.

Have you ever been in St. Louis-did you ever live there?

I have played there on the stage but never lived there.

Did you ever take dramatic lessons?

Yes-from Francis Robinson Duff in New York.

Who is your favorite author?

Emil Ludwig.

When is your birthday?

January twenty-second.

What is your average yearly expenditure on clothes?

I spend about \$10,000 a year on clothes. That, of course, includes

Are you related to Florence and Arthur Lake?

No.

Is your singing voice trained or natural?

Trained—more or less. My mother says I am a very bad pupil.

Have you ever been in Wichita, Kansas? Do you think you will ever make a personal appearance there?

I played in Wichita in Of Thee I Sing. At the moment I have no plans for a personal appearance tour. What is your favorite classical song?

None But the Lonely, by Tschaikowsky.

Do you consider movie-making hard work?

Yes, very. During the production of a picture every principal player is laboring under a tremendous nerve strain and must also work unusually long hours.

Would you consent to a fan club being formed in your honor?

Certainly. I would be proud of the honor.

What qualifications are required to be a script girl, and what does the job consist?

The first prerequisite, I believe, is stenographic training. A script girl takes notes on everything which oc-

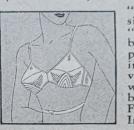
[Continued on page 77]

SCREEN BOOK MAGAZINE, DECEMBER, 1935



To accomplish a lovely classic roundness of

contour, Maiden Form creates "Inter-Lude" brassieres which-by semi-circular stitchinggive firm uplift support with a slight separation between the breasts. Made in simple bandeau style or with 2-, 4- or 6-inch diaphragm band.



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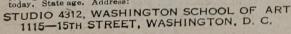
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#### Fate Had a Hand in Making an Actress of Merle Oberon

[Continued from page 36]

she whispered to herself, and awe was in her voice.

"I-I-I want to be an actress . . . !"

she exclaimed, half-audibly.
"An actress!!" — her aunt almost swooned. At once, her uncle was informed of this monstrous thing. He stared. He glared.

But, in the end, she prevailed, with that faith and single-mindedness of youth.. And when she came of age and had told her uncle what she still wanted, she sailed one day with the twenty pounds sterling he had given her, and the return ticket to India, for London.

In just a very few months the £20 was gone. She had sold her return ticket and the proceeds of that were gone. And she was no nearer to being an actress than on that night her dream had been born. And she had to eat. And so, she took a job. She became a "hostess" in a London dance cafe—a sort of glorified taxidancer.

And it was just about here that Old Dame Fate poked Old Father Time in the ribs and said: "Now, Dad, do your stuff-spin the years along and then run

on and forget this little girl. ... "
"But that," remonstrated Old Time, "is a dirty trick on the girl—giving her those dreams and then leaving her like that!"

"You mind your own business," snapped Dame Fate, but winked. So Father Time shrugged his shoulders and went to work on the calendar.

ONE evening in 1935, in a rich apartment in New York, a group of people met for dinner. Two of that group, only, concern us. One was Samuel Goldwyn, the movie producer. He was tired-looking, harassed, disappointed. The other was an English actress called Merle Oberon.

Goldwyn, introduced, looked his bewilderment when he caught the name. To him, Merle Oberon up to that moment had been merely the strangely exotic, orientalized, mystic creature of The Scarlet Pimpernel, yet here before him was a totally different woman-lovely with that rich, lush and yet tremendously simple loveliness of the mature English girl. And then the amazement left his face and gave way to a look of relief that chased away the lines of worry.

"Is—is this the way you really look? -and are?" he stammered, as confused as any movie fan meeting a star.

"But yes," she smiled.

"Then—then you're the actress I've been hunting for in vain for weeks," he babbled. "Tell me-are you free to play a rôle in my next production? It's in The Dark Angel, he told her, excitedly.

She gasped audibly. "The Dark Angel?" she faltered. Her mind went crazily whirling backward across the years. "I thought—I thought that was an old, old, silent picture-long ago."

"Yes-yes, it was," he said. "But I'm making it again with Fredric March and Herbert Marshall-but I can't find a woman to fit the leading role. That is, not until I found you here—tonight. You're ideal. Will you take it?—will you play the rôle of Kitty Vane?"

"For ten years I've been waiting to say it," said Merle Oberon; "yes!!"

And that's why, today, in Hollywood, Merle Oberon, who is really Estelle Merle O'Brien Thompson, appears in the rôle of Kitty Vane in the Goldwyn production of The Dark Angel. And as she marvels over the tenuous string that stretches ten years back and half way around the world, and whispers amazedly about "coincidence" and "trick of fate," we can sneak one more look back into that mystic workshop whence Old Father Time and Dame Fate run the affairs of us mortals.

And darned if Dame Fate isn't digging Old Time a poke in the ribs while she

cackles:

"Coincidence? Trick of Fate? Humph! -they're telling us!!?" And they laugh like a couple of fools!

-By HARRY LANG.



Hollywood is reaching out for talent in a novel fashion. This newsreel truck is traveling across country, taking screen tests of likely aspirants to movie fame. On hand to wish the crew bon voyage are Clark Williams and John King, Universal players

SCREEN BOOK MAGAZINE, DECEMBER, 1935



Shirley Temple pays a visit to the set of Thanks a Million and becomes friends with no less a person than the famous Rubinoff, who shows her his famous \$100,000 violin

#### Ann Sothern Confesses

[Continued from page 75]

curs during the filming of each scene and her notes are used in the cutting and editing of the picture. Furthermore, they are used as a protection against technical errors. You see, the scenes of a picture are not always filmed in their chronological sequence and it is important that everything pertaining to each scene be noted in order that the arrangement of all properties and the costumes and positions of the cast may be duplicated in those scenes which follow immediately in the finished picture.

Which is more important to movie work, in your opinion, voice or dance training?

Voice, by all means. The dancing is also important regardless of whether or not an actress ever plays a dancing rôle. Dancing gives one poise and grace.

Do you exercise daily?

Yes, but I try to obtain my exercise from competitive sports. I do not do calisthenics.

Are you the Harriette Lake who wrote a symphony at seventeen?

I have written music for years but I think the composition you refer to was a sonata, not a symphony.

Where is your sister who played with you on the Chicago stage?

My sister never played with me in Chicago.

Have you a reducing program before pictures, or do you always eat lightly—or what do you do to look like you do?

I usually diet for two weeks immediately before starting each picture. After the completion of a production I eat whatever I want.

What are your beauty secrets?

Proper diet, proper exercise and common sense.

Do you know Claudette Colbert or Myrna Loy intimately?

No, but I admire them both. What do you think of Hollywood?

I like it—wholly aside from the fact that my work keeps me here. I think it is one of the most attractive cities I have ever known.

Did you ever sing before you started making pictures?

Yes.

Do you think that someone with talent and ambition but without studio influence can ever get anywhere as an actress?

Real talent and ambition are the most important factors in success. Anyone possessing them, plus tenacity, is bound to reach the top. What are your exact measurements?

Five feet, one and one-half inches tall; thirty-four inch bust; twentysix inch waist; 5AA shoe and size 6

What do you do in your spare time? I play tennis every day, ride horse-

back occasionally, and usually try to leave Hollywood for a few days of relaxation in some quiet resort.

How long do you sleep?

I try to sleep eight hours every day regardless of any demands on my time.

What is your favorite symphony?

Tschaikowsky's Symphony No. 6 in B minor.

Have you ever had one of your musical compositions published?

Several of them have been pre-[Continued on page 79]

SCREEN BOOK MAGAZINE, DECEMBER, 1935

### **NEW CREAM MASCARA**

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## The Stars Are Afraid of Eleanor Powell!

[Continued from page 21]

a thing or two about acrobatic dancing by this time-mother and I went to Atlantic City for a vacation. Gus Edwards (famed producer of children's shows) saw me practising on the beach, and asked for permission to let me dance at the Ritz Grill. Mother was flattered, but didn't give in until he promised that I'd only have to do a show a night.

"I had danced for three years when at sixteen I had a fling at Broadway. They didn't want me and the excuse was that I didn't know tap dancing. In 1929 I took a few tap lessons from Jack Donahue, and after a great deal of hard practise secured my first chance in Follow

Thru. From that point on, Eleanor Powell explained, her career was more or less the routine of appearing in one show after another with a few cabaret acts sandwiched between. But she hastens to point out that she would never have amounted to anything if it hadn't been for the expert tutelage of Ralph Mc-Karnan, a well-known instructor in her home town who first broke down her lack of confidence, taught her the rudiments and helped her to gain poise. As a matter of fact, Eleanor gives credit to everything and everyone else but herself.

"If I get anywhere," she says, as if she hadn't already arrived, "it will be because of the people who have helped me—and years of hard practise.'

TO GET back to the talents of the I suddenly important Miss Powell even the most hard-shelled of critics will admit that her mimicry of Katharine Hepburn in Broadway Melody of 1936 was as delicious a bit as has ever been witnessed on the screen. Eleanor caught every inflection of the Hepburn voice, with just the proper overdose of sweetly dramatic tones to make the act a hilarious "belly laugh." And she has more of these gentle burlesques up her sleeve, from Garbo to Joan Crawford.

Where Eleanor got the delicious voice she is fairly at loss to explain except to say that she "just started to sing." Her ability to act was discovered and polished in Fine and Dandy, with Joe Cook, Ziegfeld's Hot Cha, The Varieties, as leading lady with Bert Lahr and Harry Richman, and in George White's Scandals. At the moment of her chance in the movies, she was appearing as the featured artist at New York's Casino de

There is no "Cinderella" story touch to Eleanor's career, aside from her difficulty in overcoming backwardness when a very young girl. Wisely, she eluded the ranks of the chorus. Otherwise, her swift march to Fame might never have started; at least it would have taken much longer. She made good on the greatest theatrical street in the world on her second try, and by wisely hiring an agent of considerable reputation, she was able to start at the top.

When you hear her called "The World's Greatest Feminine Tap Dancer," don't figure that the title is a fragment of the press agent's imagination. She actually won the right to the title in competition with countless other splendid dancers. She has never had to defend the title. Sponsors of the danc-

SCREEN BOOK MAGAZINE, DECEMBER, 1935

ing contest knew that while Eleanor was still around there wasn't any doubt about who would win.

These facts are the sum of her fragments of conversation backstage during rehearsal for her new show, which incidentally has opened and given Eleanor Powell another great boost. Yet she takes it all in her stride, modest, frank and brimming over with good humor.

CHE doesn't feel that she is particu-Iarly qualified to tell other girls how to have a career. Each individual's problems are so different, she explains. But she does say:

"Learning to dance, whether it be ballet, tap or just plain ballroom is something that will help any girl to aquire more poise and confidence. It teaches one to walk gracefully, to always be natural and not afraid to make an entrance anywhere."

Like any other pretty girl, there are curious facts concerning Eleanor Powell

-pet likes and superstitions. "I keep having hunches," she explains, on being cross-examined about her personal traits. "And when I follow them they always seem to come outright. I'm very superstitious about the number thirteen. Born in 1913, all my lucky breaks have come on the thirteenth of the month. I want my dressing and hotel rooms to have the numerals thirteen on them. I know it sounds silly, but almost everybody has a superstition of some sort."

Summing up the most important feminine discovery to arrive in Hollywood in many months, the result finds the screen with a girl of a thousand talents, or so it seems. She isn't beautiful; her pictures admit that. Nor has she the world's most enticing figure, but when the first pulse of rhythm flows through the tips of her toes to her head, when she flashes that completely natural smile, or begins to mimic, she stands out from the crowd, as fascinating a star as has ever graced the screen.

It may be with some misgivings that our old favorites face the competition of this newcomer, but they welcome her, for every true performer is quick to applaud the success of another.

She may be a menace to the popularity of the veterans in the ranks, but an extremely charming menace she is. Eleanor, you're the taps-we mean "tops"!

#### DECEMBER BIRTHDAYS

Anna StenDec.	1
Grace MooreDec.	5
Doug Fairbanks, Jr Dec.	9 .
Sally EilersDec.	11
Victor McLaglenDec.	11
Gilhert RolandDec.	11
Norman FosterDec.	13
Barbara KentDec.	16
Irene DunneDec.	21
Ruth ChattertonDec.	24
Helen TwelvetreesDec.	25
Joan BennettDec.	27
Lew AyresDec.	28
Dorothy LeeDec.	29



## JIM TULLY Reveals the Real FREDRIC MARCH

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#### Ann Sothern Confesses

[Continued from page 77]

sented. None have been professionally published.

How can a girl make herself popular?

By developing real interest in those subjects which most interest the people she wishes to please.

How many servants do you employ? Four. Chauffeur, cook, personal

maid and butler.

What kind of car have you? Do you ever drive it yourself?

I have a Pierce Arrow and drive occasionally.

What is that intangible thing about an actress which makes her noticeable in a crowd, when it is not a matter of dress or

If it is true that an actress is especially noticeable in a crowd I think it is perhaps due to the fact that her work before audiences has given her unusual poise and the ability to project her personality.

What do you think your chances of happiness would be if married to a man earning, say, about one-third your incomewhich is probably the average salary of a successful young professional man?

I do not think the amount of money which he earned would matter to me providing, of course, that he was earnest and ambitious.

[Continued on page 81]

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.. REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of SCREEN BOOK Magazine published monthly at Louisville, Ky., for October 1, 1935.

State of Minnesota

of SCRIEN BOOK Magazine published monthly at Louisville, Ky., for October 1, 1935.

State of Minnesota County of Hennepin St.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared W. M. Messenger, who having been duly sworn according to law, deposes and says that he is the business manager of the SCREEN BOOK Magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, W. H. Fawcett, Breezy Point, Minn. Editor, Carl A. Schroeder, New York, N. Y. Managing Editor, D. E. Lurton, Minneapolis, Minn.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Fawcett Publications, Inc., Minneapolis, Minn, W. H. Fawcett, Breezy Point, Minn. Roscoe Fawcett, Minneapolis, Minn.

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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security for a support property relation, the name of the person or corporation for

(My commission expires May 7, 1941.)

SCREEN BOOK MAGAZINE, DECEMBER, 1935

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## Rosalind Russell Insisted on Starting at the Bottom

[Continued from page 37]

At the end of the dramatic course, Rosalind appeared in the school's annual production. That night as the curtain went down, a theatrical scout approached her and wanted to sign her to appear in a play at \$100 a week.

Stunning in its unexpectedness, that offer gave Rosalind an idea of what they paid leading ladies. "But I didn't want to start without experience," says Rosalind. "Experience is the real answer to success in anything. So I turned the offer down."

SHE was determined to start at the bottom, and it seemed to her that the bottom would be a tent show. So she looked around until she found one. Working in pictures never occurred to her. And when films were first suggested to her, she said she wasn't inter-

"I wanted first to do something really worthwhile on the stage," she explains. Finally, out of curiosity, Rosalind took

Although she was playing leads on Broadway, Rosalind preferred small rôles to begin with in pictures. "It was an entirely new technique," she says. "And I wanted to learn it thoroughly."

It is Rosalind's firm belief that anyone can get ahead in the theater if he really makes up his mind. "It can be done," she declares. "You'll hear people say, 'but there isn't any more stock. There is so little opportunity if you don't know the right- people-

'But there are the little theater movements, there is radio, and incidentally, don't sniff at radio, for it is wonderful training. Also, there are play brokers. There are always opportunities for training if one takes the trouble to really look rather than bluff himself.

Temperament and affectation to Rosalind Russell are ridiculous. "Actors should have every good quality," she declares. "Patience, tolerance, foresight, self-confidence without conceit-and an honest value of themselves and others are things to strive for.'

-By MARY HILL.

### From Africa to Hollywood Comes the "Little Big Shot"

[Continued from page 36]

detailed the doings of her prodigy child to her brother, Harry Jacobson, who was playing the piano in Ray Noble's band, then appearing in London. But uncles are loath to believe miracle-qualities in nieces—and he took it all with a season-

And there came a day when the Mayor of Capetown cabled Harry: "You must do something. This is an amazing child. She's a wonder and deserves a break."

Uncle Harry "did something about it." He cabled his sister to send Sybil to him. And in due course, under the chaperonage of twenty-year-old sister Ada, she came to London. Less than an hour after the child's arrival, Uncle Harry, who looked upon his new guardianship with some misgiving, completely belonged to Sybil. It wasn't long before the staid British capital was reduced to worship at the feet of this child from South Africa.

ALTOGETHER, Sybil remained in England thirteen months. Frances Day, the noted British stage and screen star, was first to present her at a charity concert. Sybil did her impersonations and they must have gone over in a large way because that brought her a chance to do a "bit" in a British picture. But after the first day, the "bit" was enlarged to a part that lasted two weeks. The same thing, incidentally, occurred after the first sequence in Little Big Shot. The picture was entirely re-written to give Sybil complete command of the

Aside from her uncanny sense of dramatic timing, from her ability to identify herself with a situation, Sybil is six years old with a six-year-old's enthusiasm, for dolls and toys and picnic excursions,

She will tell you about herself quite

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readily. That, when she prays, it is to make sure that she won't disappoint her director in her next picture. To ask for things for one's self is selfish, she assures you with gravity.

YOU will note that Sybil never says "my picture" with the facility of other Hollywood youngsters who get the importance-bug in their heads. By some fortunate destiny, she has retained that little girl attitude-that sense of deference to her elders.

"Our greatest worry when we first came here," explains sister Ada, "was that Sybil would be spoiled. Everyone made such a fuss about her. Asked so many questions. But now we feel fairly certain that she'll come through all right. She lives the normal life of a normal child. Bed-time is six-thirty. She plays in the sun, has her toys to amuse her, and we don't make any to-do about

"For the time being, we are interrupting her tutoring. She has been doing fifth-grade work, and we don't want her to develop too rapidly. So for the next year or so, we'll let her learn by observa-

"There is a clause in her contract hat she is not to see herself on the screen until she is eleven. That meets with our whole-hearted approval. We want to keep her as simple, keep her a child, as long as we possibly can. On her eleventh birthday, the studio will present her with a print of every picture in which she has appeared, and we plan to show them to

her then. Little Sybil Jason is a six-year-old honey, without a star-complex in her entire forty-nine pounds! I have an idea she's going places!

-By SONIA LEE.



In her new picture,

#### I FOUND STELLA PARISH,

KAY FRANCIS portrays a woman torn between mother love and love of another kind-

Read the complete fiction story of this great picture in



Other complete movie stories with Lupe Velez-Bette Davis-Ann Sothern-Franchot Tone-Doug. Fairbanks, Jr.-Gertrude Lawrence-Loretta Young-Edmund Lowe-Carole Lombard.

December issue on sale everywhere Nov. 10



#### Ann Sothern Confesses

[Continued from page 79]

Would you remain in Hollywood if you were no longer in pictures?

Yes, I think so, for I know of no other place where one can enjoy life

Do you get a thrill when asked for your autograph?

Yes. I think everyone does.

Do you enjoy going out with a group of women friends?

Yes.

What is your idea of a good time on a date?

Being with interesting people.

Do you find actors more interesting than men in other fields?

Not always. That depends upon the individual.

Has your personal freedom been curtailed-does the fact that your face is so well known make you uncomfortable and self-conscious when you are outside your own circle of friends?

That depends upon what I am doing.

Have you noticed a change in the attitude of your friends since you have attained stardom. Do you find former casual acquaintances now aspiring to close friendship?

I have noticed with real regret that certain of my old friends are sometimes reticent about calling on me for fear that I have changed. On the other hand, I have noticed that certain very casual acquaintances now try to claim friendships which never

What would you be doing if you were not an actress?

It is impossible to answer such a question, but I am sure of one thing: I would be working, for I cannot bear to be idle.

What is the one thing you want most in life?

Happiness. To me, love, personal success and financial security are necessary to happiness.

Would you marry a man who is not an

I would not choose a husband because of his profession.

And there, fellow Ann Sothern fans, are the answers to your many questions.

Next month, Dick Powell's answers will appear on these pages. In the meantime, if you have not already joined this fascinating game of interviewing the stars, turn to page 11 for the question blank which will give you an opportunity to quiz Charles Boyer.

#### A SMASH HIT STORY!

In next month's SCREEN BOOK read Behind the Scenes with Fred Astaire. It's one of the most realistic stories ever to come out of Hollywood exclusive to this magazine, and filled with a host of remarkable facts about a remarkable man, revealed for the first time.

"I Couldn't Sit, Couldn't Stand, Couldn't even Lie Down!

WHAT a terrible affliction, Piles! What they do to pull you down physically and mentally! The worst part of it is that Piles are such an embarrassing subject, that many people hesitate to seek relief. Yet there's nothing more serious than Piles, for they can develop into something malignant.

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#### AH! RELIEF!

Try Pazo and see how efficacious it is! Pazo comes in Collapsible Tube with Detachable Pile Pipe which permits application high up in rectum where it reaches and thoroughly covers affected parts. Pazo also now comes in suppository form. Pazo Suppositories are Pazo Ointment, simply in suppository form. Those who prefer suppositories will find Pazo the most satisfactory as well as the most economical. All drug stores sell Pazo-in-Tubes and Pazo Suppositories, but a trial tube is free for the asking. Just mail a postcard or the coupon below.

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SCREEN BOOK MAGAZINE, DECEMBER, 1935

# With the Editor IN HOLLYWOOD

The invasion of new stars... a daring cinema experiment... Myrna Loy gets her raise... and other subjects pro and con



Although barely perceptible to the general public, great changes are beginning to take place in the ranks of Hollywood favorites. The old stand-bys are gradually slipping from the pinnacle of stardom; new faces have come to the front. Although many of today's present stars will have a place in the sun for several years to come, they are now being forced to share their fame with new favorites who are coming on at a relentless pace. A scant few are still climbing—among them Shirley Temple and Ginger Rogers. Shirley now rules as Hollywood's biggest money-maker and the world's most popular star, and unlike child stars of other years she seems destined never to lose her place. Ginger Rogers becomes more beautiful, more the finished actress with each picture. Unquestionably, Fred Astaire has helped her, but Ginger alone and on her own merits has hit the top to stay for years to come.

Among the newcomers, Robert Taylor seems destined to become as popular as Gable. In two short years he bridged the gap between amateur college shows and stardom in Broadway Melody of 1936. Experience is all he needs to become one of the finest screen actors. Eleanor Powell, interviewed elsewhere in this issue, is another surprise discovery. Oddly enough, the first showing of Broadway Melody on Broadway took place in a theater just across from the one in which she appeared in person in a new play, At Home Abroad. To Eleanor, it must have been sweet triumph indeed to see her name in letters a foot high on both sides of the street. It will be a long time before anyone tops that achievement.

To Warner Brothers goes credit for 1935's most daring cinema experiment. Putting Shakespeare on the screen has been a job shunned for years by the most stout hearted of producers, but it has been done at last, and there is no question but that we, the public, will prove our appetite for this type of entertainment. Even without such famous names as James Cagney, Joe E. Brown, Hugh Herbert, Dick Powell and Anita Louise, A Midsummer Night's Dream would be worth any screen patron's time. With them, it is nothing short of sensational.

• Up from a sick bed recently came Jan Kiepura to entertain ladies and gentlemen of the press at a cocktail party, and how he managed with a raw throat to sing so beautifully is a source of amazement. In a class with Tibbett and Nelson Eddy, Kiepura is making his American debut in Give Us This Night, and should be the next singing sensation.

Myrna Loy, who squabbled with her bosses for many months because she felt underpaid is back on the job again, apparently content and, therefore, presumably granted her increase in pay. It

seems that she was receiving the small sum of \$1,500 per week and wanted twice that amount. While warring with the studio, she signed to play the lead in an independent production for a reputed consideration of \$70,000. Ironically, the film is titled, Soak the Rich.

In the good old days, actors frequently starved for their art, and oddly enough in these days when Hollywood pays huge salaries, the practise still goes on. The camera, it seems, makes one look rounder and fatter than in real life. Hence, almost without exception, feminine stars really starve themselves on strict diets. We recall talking to Clara Bow a few years back and sympathizing with her situation. Always nicely plump, the camera played mean tricks on Clara. She, of necessity, sometimes ate practically nothing for days before going into a picture. On the set she sometimes collapsed from exhaustion. The slightest nourishment seemed to make the lens Clara's arch enemy. Recently Rosemary Ames, thinking she was ill, visited a famous clinic and discovered that she was merely hungry. Too much dieting has caused more than one star many days of illness. It occurs to us that the public might do its favorites a good turn by demanding that they fatten up a bit.

We admire Helen Vinson beyond our poor power of expression, for in her attractive person are all those things most to be admired in woman. Particularly were we impressed when she declined to discuss her romance with Fred Perry, the tennis star. Helen will talk about love, romance and marriage in general terms, but not when it applies to her own person. Helen preferred to dwell at length on her fatal fascination for Scottie McVinson, her pet pup, and Arabella, her trotting horse. Both, she says, nearly die of loneliness when she commutes to England for pictures, and know days in advance when she is expected home. And that is a pretty tribute.

We are particularly charmed by three personalities this month. Foremost is Nino Martini, whose remarkable voice makes Here's to Romance one of the year's most enjoyable pictures. You will read all about him in the next issue. By the way, Anita Louise, another of our favorites this month, is said to be quite fond of Martini, who returns the compliment. Both Anita and Jean Muir dropped in on the editor on separate occasions just a few days ago. Both seem lovelier off-screen than on, both are responsible in no small way for the success of A Midsummer Night's Dream, and both are certain to be among the big stars of tomorrow.

Carl a Schroeder



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#### WATCH STORE WINDOWS!

This month, windows of leading "5 & 10" stores and many others will feature the CLOPAY "Venice" and other striking new CLOPAY patterns. Watch for these isplays—see how to beautify your home at negligible cost,



(ABOVE)-A GLIMPSE OF TWO OF THE 15 **SMART NEW PATTERNS** 

#### SEE NEW FABRAY WASHABLE SHADES, TOO

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Then these three tobaccos which have been welded together are welded with aromatic Turkish tobacco.

Mixing tobaccos is one thing; blending is another thing—but in order to get the best flavor and aroma, the tobaccos should be welded together.



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Chesterfield... the cigarette that TASTES BETTER